



Mus. Th.  
870<sup>t</sup>

Dresler.









302 **M V S I C Æ** 27 2

**PRACTICAE ELE**

**menta in vsum Scholæ**

**Magdeburgen-**

**sis edita,**

*A*

**M. GALLO DRES.**

*lero Nebræo.*



**CVM GRATIA ET PRIVILE-**

**gio Illustriss: Principis ac Domini,**

**D. Augusti Ducis Saxo-**

**niæ Electoris, &c.**

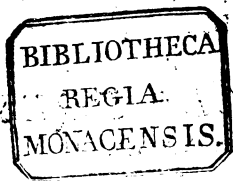
**Ad quinquen-**

**nium.**

**M A G D E B U R G I**

**Excudebat VVolfgangus Kirchner,**

**Anno M. D. LXXV.**



BIBLIOTHECA

REGIA

MONACENSIS.

**REVERENDU  
IN CHRISTO PATRI  
AC DOMINO, DOMINO PETRO  
Vlnero Gladebachio, Imperialis Mona-  
sterij in monte Parthenopolitano  
Abbati digniſſ: Domino  
ſuo clementiſſimo,  
S. D.**



**R**ECTE ET ELE-  
ganter clariſſimus  
vir Henricus Gla-  
reanus ſcripſit: Si-  
cut in Grammatica  
oratio, & in Diale-  
ctica argumentatio,  
ita & in Muſica Modi primum obti-  
nent locum. Nam omnes non prorsus  
inſulſæ & abſurdæ cantiones ex Mo-  
dis, quos noua appellatione Tonos voca-  
mus, tanquam ex certo fonte & capite  
effluunt, & deriuantur. Non poſſunt

*autem Modi aliter doceri aut disci, quàm  
ex diligenti & accurata observatione  
Toni & Semitony minoris. Modorum  
enim varietatem horum interuallorum  
discrimen efficit, quo neglecto vera &  
genuina Musica aut fœdè corrumpi-  
tur, aut prorsus amittitur. Inuentæ sunt  
igitur ab erudita vetustate artificiosæ  
diuisiones diateffaron & diapente ad  
semitoniorum positum deprehendendum  
maximè necessariae. Hæ quam diu in  
scholis manserunt, mansit etiam solida  
Modorum cognitio, vt ex Franchino  
et aliorum literatorum scriptis apparet:  
amissis verò iisdem admissæ & receptæ  
sunt ineptæ & falsæ transpositiones in  
cantu duro, ad quintam, aliâq; id genus,  
quibus in hac arte nihil absurdius dici  
aut existimari potest: Tandemq; in eum  
res deducta est locum, vt in scholis pau-  
cissimi*

*cisſimi doctrinam Modorum Iuuentuti rectè traderent, vt ex libellis hætenus editis ſatis eſt perſpicuum.*

*Verùm cum artes ſint dona Dei & ad excolendam & conſeruandam ciuilem vitam neceſſariæ, imprimisq; Muſica adiuuet, ornet & propaget, quæ ad cultum diuinum pertinent: Deus inter alios Heroas, quorum opera obſcuratam collapsamq; religionem & liberales artes in lucem reuocauit & inſtaurauit, clariſſ: Virum Heinricum Glaſſeanum, cuius modò mentionem fecimus, excitauit, qui ex veterum Græcorum & Latinorum ſcriptis hanc præcipuam Muſicæ partem magna cum laude & felicitate repurgauit & re integrauit: Neq; tantum octo Modorum fundamenta patefecit & oſtendit, ſed his alios etiam quatuor ſuperad-*

didit *Lydium*, *Hypolidium*, *Æolium*  
& *Hypoæolium* veteribus non ignotos.  
Ita quidem ut Theoriam singulorum  
monstratis fontibus explicaret, & præ-  
stantes artifices sua manu ductione in-  
strueret, adiuuaret & impelleret, ut  
eosdem suauissimis exemplis excolerent  
& illustrarent. Quem laborem doctissi-  
mi viri æquum est, ut grato animo  
agnoscamus, posteritati commendemus,  
& Iuuentuti quam ad scholarum et Ec-  
clesiarum ministeria suscepimus insti-  
tuendam, tanquam per manus trada-  
mus.

Ideoq; sæpè optavi, ut eruditus ali-  
quis, qui Methodum docendi calleret,  
& Musicæ artis non esset imperitus, do-  
ctrinam Modorum ex D. Glareani  
opere, quod præceptoribus potissimum  
scriptum videtur, depromptam, ad pueri-  
lem

tem eaptum accommodaret, paucis & succinctis regulis conuenientia exempla adhiberet, totamq; artem compendio traderet.

Sed cum præstantes artifices alijs laboribus intentos, diutius cum detrimenta nostræ scholæ, in qua meo loco Musicam doceo, præstolari, & amicorum creberrimis literis id ipsum quod ab alijs expecto á me flagitantibus, in posterum respondere verecundè non possem: Malui doctrinæ & Iudiciij mei, quæ fateor in me admodum esse exigua, periculum facere, quam infidelis præceptoris & amicitiae parùm officiosæ nomine, male audire, & conscripsi, quanta potui breuitate et perspicuitate libellum Musicum, in quo vsitatis & vulgaribus canendi præceptis doctrinam Modorum adiunxi, & cum nostra tempestate

*Chromaticum Musices genus paulatim  
ad antiquos vsus reducat, de Semito-  
nijs alijsq; interuallis suo loco commone-  
factiones pueris nonnullo emolumento  
futuras, adieci.*

*Etsi autem nihil de necessarijs præ-  
ceptis à me omissum esse arbitror, & si  
alicubi Lectori non satisfaciam, & stu-  
diorum meorum rationem & propera-  
tam editionem me excusatura esse spero:  
Tamen oro & obtestor omnes doctos vi-  
ros, qui Musicam amant & intelligunt,  
& me ingenij sui industria & iudi-  
cij dexteritate antecellunt, quales hæc  
ætas, Dei beneficio, multos habet, vt in-  
genuè et candidè de ijs, quæ desiderant,  
me admoneant, & doceant, & scripto  
aliquo elaboratiori, illustriori & faci-  
liori de hac doctrinæ parte præcipi-  
ant, & quàm primum meum libellum*  
*ex mas*



*ex manibus discentium excutiant. Mihi tali labore nihil erit gratius, nihil iucundius. Omnes enim artes tum demum incrementa sortiri solent, cum multi eas excolere incipiunt.*

*Itaq; in Panegyrico prudenter Isocrates inquit : Si existimo, cum cæteras artes tum eloquentiæ studium maximè auctum iri, si honorati atq; in admiratione sint, non id à quibus primis sit initium dicendi profectum : sed hi qui singulas orationum partes optimè perfecterint. Et in Euagora. Artes & omnia cætera aucta esse videmus, non per eos, qui vsitata retinuerunt, sed eorum opera qui correxerunt, locoq; mouere praua omnia non dubitarunt. Imò qui subtiliter factum emendat : laudabilior est eo, qui primus inuenit, ut Iurisconsultorum leges decernere audio.*

*Quapropter velim vt multi artifices in  
Musica illustranda elaborent,*

*Cum autem sciam Reuerende D.  
Abbas, T. R. Dignitatem Musicae  
studia magnificare, admirari & foue-  
re, magnaꝫ me ob huius artis professio-  
nem beneuolentia complecti ( Sicut &  
singulis meis collegis omnia humanita-  
tis & Christianae dilectionis officia,  
cum insigni quadam animi leticia prae-  
stas ) non occurrit in praesentia, cui ma-  
gis quam T. Reuerentiae aut deberem  
aut possem hunc libellum dedicare,  
eamꝫ debita animi reuerentia oro, vt  
hoc chartaceum munusculum, tanquam  
significationem alicuius erga se grati-  
tudinis aequo animo accipere, eiusꝫ pa-  
trocinium suscipere dignetur. Quod si  
T. Reuerentia fecerit, vt facturam  
esse*

esse non dubito, etiam propter T. R.  
nominis auctoritatem, hunc meum labo-  
rem nostræ Iuuentuti & Vicinis scho-  
lis commendatiorem & gratiorem fore  
confido. Benè in Domino nostra

Iesu Christo vale. Magde-

burgi é scbola nostra,

Calendis May,

Anno

M. D. LXXI.

T. R.

Addictiſſ:

Gallus Dreslerus M.



# CAPVT. I.

*Quid est Musica Practica?*

**Est ars recte & suauiter canendi.**

*Quotuplex est?*

Duplex { Choralis &  
Figuralis.

*Quid est Choralis?*

**Quæ simpliciter singulas Notulas  
æqua temporis mensura pronunciat.**

*Quid est Figuralis?*

**Quæ cantum tractat non modo vae-  
rijs institutum Notulis, sed etiam plurimis  
vocibus in imo & sublimi consonanti-  
bus.**

## CAPVT II.

De

# De Figuris.

Quid vocant Musici Figuras?  
Notulas & Pausas.

Quomodo pinguntur Notulae  
Choralis cantus?

Veteres quadrato & obliquo corpore, sed denigratas scribebant, recentiores puncta quadrata, clauos & vncos pingunt.

Quot sunt Notulae Figuralis  
Cantus? Octo.

Maxima

Longa

Breuis

Semibreuis

Minima

Semiminima

Fusa &

Semifusa



In his  
signis



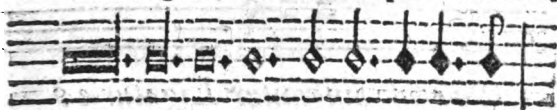
Valet vsi-  
tatis tan-  
tibus.

Tactu vsi-  
tato men-  
surantur.

Quid significant puncta à tergo  
Notulis ascripta?

Augent

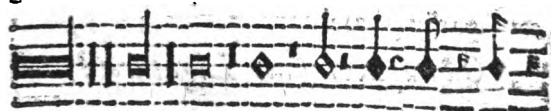
Augent eas dimidia parte valoris.



*Quot sunt Pausa Figuralis*

*Cantus?*

Septem. Quælibet enim Notula  
suam habet Pausam excepta Maxima,  
quæ in duas Longas resoluitur.



*Quid est Ligatura?*

Est simplicium Notarum per tras  
tus debitos ordinata coniunctio.

*Quot Notulae inuicem col-  
ligantur?*

Quatuor { Maxima,  
Longa.  
Breuis &  
Semibreuis,

Quot



*Quomodo pinguntur Ligaturæ?*

Quadrato & obliquo corpore.



Obliquum tamen corpus ascendens  
rarius usurpatur.

*Quotnplexes sunt Ligaturæ?*

Triplices { Initiales  
Mediae &  
Finales.

*Quod traduntur regulæ de  
Initialibus?*

Quatuor,

1.  
Prima carens cauda brevis est sur-  
gente secunda,



2. Pri



Prima carens cauda longa est labens  
 le secunda,



Estq; brevis caudam si laeva parte re-  
 mittit,



Semibrevis prima est sursum cauda  
 ta sequensq;

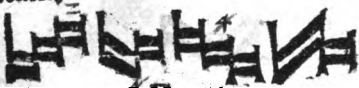


Quot traduntur regulæ  
 de Medijs?

Vnica.

Qualibet e medio brevis est vna ex  
 cipienda, Videlicet quæ sequitur sursum  
 caudatam,

at proxima ad ha  
 cipienda. Videlicet quæ sequitur sursum  
 caudatam.



↑ B

Frano

Franchinus Musicus doctissimus gra-  
uiter reprehendit eos qui contra veterum  
consuetudinem longam in medium reci-  
piunt,

*Quot traduntur Regulæ  
de Finalibus?*

Tres.

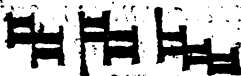
1.

Ultima conscendens brevis est qua-  
cumq; ligata.



2.

Ultima dependens quadrangula sit  
tibi longa.



3.

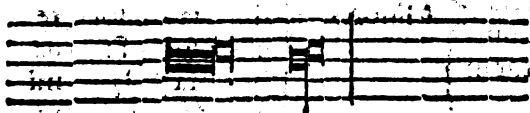
Est obliqua brevis semper finalis ha-  
benda.



Quo-

## *Quomodo cognoscuntur Maxi- ma & Longa ligata?*

Maxima ex sui corporis perpetua  
magnitudine, & Longa ex Media virgu-  
la, quæ semper dextera est habenda, co-  
gnoscuntur.



## *CAPVT III.*

*De Clauibus.*

*In p[er]p[et]ua p[ar]te in c[ur]ru maximo p[ar]te*  
*Quid est Clauis?*

Est constitutio ex litera & voce, li-  
nearum aut linearum interuallo adharens,  
vocis humanæ eleuationes & submissio-  
nes indicans.

*Quot sunt Claues?*

Viginti, quæ in Schala sic collo-  
cantur.

*B* 3

*Gemis*

Diui- dun- tur in	Geminatas	e e	la	—	—
		d d	la	sol	—
		c c	sol	fa	—
		b b	fa	mi	—
		a a	la	mi	re
	Minores	g	sol	re	ut
		f	fa	ut	—
		e	la	mi	—
		d	la	sol	re
		c	sol	fa	ut
		b	fa	mi	—
		a	la	mi	re
		G	sol	re	ut
		F	fa	ut	—
		E	la	mi	—
	& Graues	D	sol	re	—
		C	fa	ut	—
		b	mi	—	—
		A	re	—	—
		G	ut	—	—

Sicut sunt septem discreti soni, ita etiam sunt septem Clauēs essentialēs a b, c, d, e, f, g, quæ per Diapason, id est, octauam & Disdiapason quoties opus est repetuntur.

Nam de Octauis idem est iudicium.  
Est

Etsi autem in longissimum spacium  
Schala posset produci, septem literis cum  
vocibus suis subinde repetitis, tamen  
Musici contenti sunt enumeratione vi-  
ginti clauum, quod humanæ vocis limi-  
tes intra has vocis limites intra has probe  
contineantur.

*Ex amplexibus*  
*Quot sunt Claves signatæ?*

Quinq; f c g b rotundum & 4 qua-  
dratum, quæ sic signantur.

*his in hunc modum signantur, ut patet*

In Choral.		In Figurali.	
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*Cur dicuntur signatæ?*

Quia in exordio & in medio can-  
tarum per certas figuras expressè signan-  
tur.

*Deinde in B*  
*Quos*

*Quotuplices sunt?*

Duplices.

Externæ & Internæ.

*Quæ dicuntur Externæ?*

C F, & G.

*Quæ Internæ?*

b rotundum & h quadratum.

*Quomodo differunt externæ clau-  
es signatæ ab internis?*

Externæ in exordio cantilenarum collocantur, & positum reliquarum clauuium demonstrant, Internæ autem medio inferuntur, & nihil aliud quam Mi & Fa significant.

*Regula de internis clauibus signatis,*

Internæ claues signatæ ante notulas collocatæ in totam lineam vel spacium cui

cui adherent, medio autem insertæ, tantum in proximam notam vim suam exerunt,

## CAPVT HH.

*De vocibus Musicalibus.*

*Quid est vox Musicalis?*

Est syllaba quædam literis Musicalibus adiuncta, qua clauium intensionem & remissionem exprimimus.

*Quot sunt voces?*

Sex.

Vt, Re, Mi, Fa, Sol, La.

Has syllabas Guido Musicus ex Hymno sancti Iohannis desumfit.

Vt queant laxis

Mira gestorum

Solue reatum

Resonare fibris,

Famuli tuorum,

Labij polluti

Sancte Iohannes.

B 4

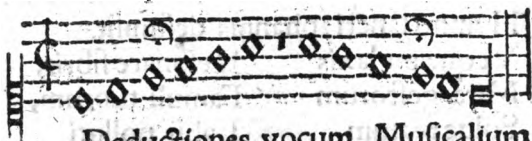
Quos

## *Quomodo differunt hæ voces?*

Mi & Fa distant inter se per Semitonium minus, Reliquæ voces omnes per tonum inter se distant.

Inter omnia Præcepta practicæ Musicæ, quæ in scholis iuventuti tradi possunt, nihil neq; vtilius neq; magis necessarium habetur, quam discrimen Toni & Semitonij minoris, in quo totius nostræ Musicæ rectitudo & suauitas consistit. Amisso hoc discrimine actum est de Musica. Qui igitur cum aliquo fructu in hac arte progredi cupiunt, Tonum & Semitonium minus recte discernere & pronunciare discant.

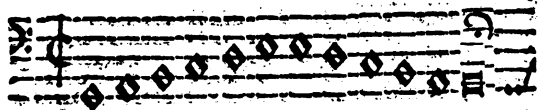
## *Exercitium vocum Musicalium?*



Deductiones vocum Musicalium  
per totâ schalam ab ingenioso viro olim  
inuens



inuentas apponam, vt pueri vſitatis inter-  
uallis affueſcant.



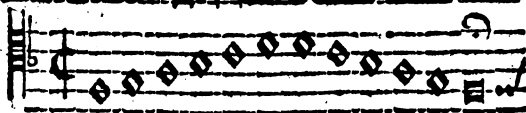
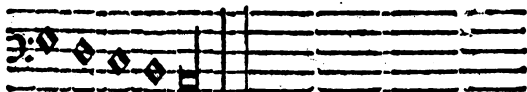
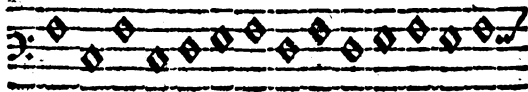
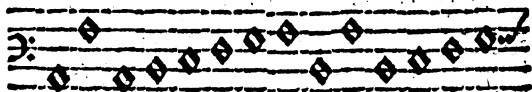
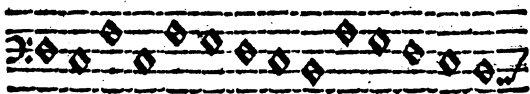
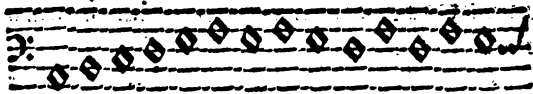
Primæ deductionis Exemplum.



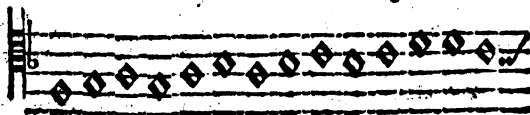
Secundæ deductionis Exemplum.

B. 5.

Ter



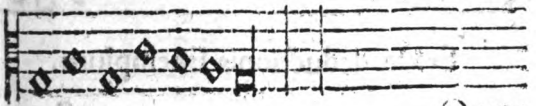
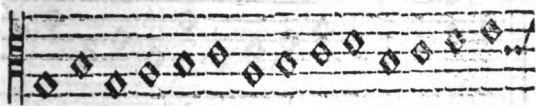
Tertia deductionis Exemplum,



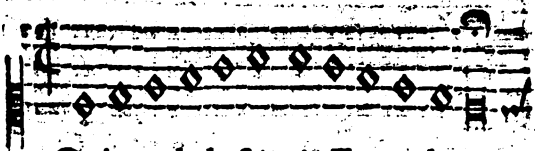
Quare



Quartæ deductionis Exemplum.



Quina



Quintae deductionis Exemplum.



Sextae deductionis Exemplum.

Septi



**Septimæ deductionis Exemplum.**



**EXER.**



*EXERCITIA VO.*  
*cum Musicalium.*

**PRIMVS DISCANTVS.**



**SECVN**

**Secundus Discantus.**



*ALIVD.*

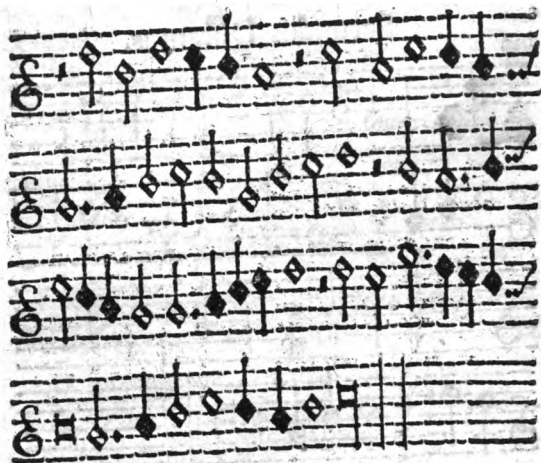
**Primus Discantus.**



**Secundus Discantus.**



**CAPVT**



## CAPVT V.

*De diuisione Cantus.*

*Quotuplex est Cantus?*

*Duplex,*

*Durus & Mollis.*

*Quid est durus.*

*Qui habet Mi in bfa<sup>mi</sup>*

*Quid*



*Quid est Mollis ?*

Qui habet fa in clauē bfa:mi.

*Vnde cognoscitur Cantus durus ?*

Quando in regione b nihil est signatum.

*Vnde cognoscitur Mollis ?*

Ex b rotundo ante notulas vna cum clauē signata in propria regione ascripto.

*Cur inuenta est hæc Dis-*

*uisio ?*

Propter transpositionem Modorum.

Nam omnis cantus durus est regularis, &

omnis cantus mollis est transpositus,

quæ de re infra in secunda parte plura dicemus.

*Quid vocant Musici si-*

*etum cantum ?*

Quando in clauē aliqua peregrina

vox canitur, quæ per b rotundum aut

q quadratum significatur: Vt si in Ela-

C

mi

mi, fa aut F faut Mi cantantur. In talibus  
cantonibus Internæ clauēs signatæ pri-  
mum obtinent locum, secundum quas re-  
liquæ voces formantur. Exempla cantus  
Duri & Mollis, in sequenti capite repe-  
riuntur.

## CAPVT VI.

### *De mutatione vocum Mus- icalium.*

Sicut omnis mutatio est periculosa  
in omnibus rebus, ita & in practica Mus-  
ica mutatio vocum Musicalium tyroni-  
bus periculosa & difficilis est. Nisi enim  
legitimo loco genuina vox mutando ar-  
ripiatur, confusione Toni & Semitonij  
totus concertus corrumpitur. Hortandi  
igitur sunt pueri, vt mutationes animo in-  
figant, quibus obseruatis, & recte & fa-  
cile canendi artem assequantur.

### *Quid est Mutatio?*

Est vocis in vocem vnisona varia-  
tio,

Cur

## *Cur inuenta est?*

Propter vocum paucitatem & pluralitatem notarum,

## *Quomodo fit Mutatio?*

Omnis mutatio fit ascendendo per Re, & descendendo per La.

## *Quot Clauibus mutamus*

*in cantu Duro?*

Tribus, a, d & e.

In a & d sumimus re ascendendo.

In a & e la descendendo.

## *Regula generalis.*

Vna & eadem ratio est mutationis in singulis vocibus, Discanto, Alto, Tenore & Basso.

Nam de Octauis idem est iudicium.

Non parum difficultatis afferunt pueris Internæ clauēs signatæ crebro interiectæ cantionibus, quæ regularem mutandi rationem interrumpunt. Ita igitur de

C 2

mus

mutationibus regulæ valeant, vt nihil in-  
 ternis clauibus detrahatur. Nam voces  
 Mi & Fa religiosissime obseruandæ & di-  
 scernendæ sunt, qua de re præceptores  
 pueros monebunt. Et si parum referre vi-  
 detur, quibuscunq; vocibus clauēs inter-  
 nas signatas efferamus, modo Tonus &  
 Semitoniū discernantur, tamen cum nul-  
 las alias voces quam Mi & Fa habeas-  
 mus, quibus Semitonium minus repre-  
 sentetur, discendi causa vbiq; Semito-  
 nium minus occurrer, has voces pueri re-  
 tinebunt, quo facto, tutius canent & natu-  
 ram toni & semitoni discernere discent.

## SEQVUNTUR EXEM.

*pla mutationis in cantu  
 duro.*



Fuga in vnifono post tempus.

Fuga



C 3

Fuga



Fuga post duo tempora in vnifono.

Fuga



*Fuga in vnifono post tempus & dimidium.*

**C 4**

**Discana**



Discant



# DISCANTVS.

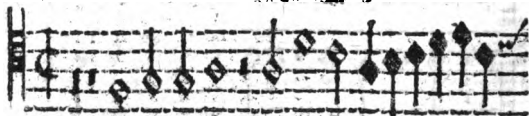
2. vocum.



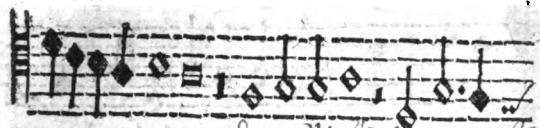
C 5 TENOR.



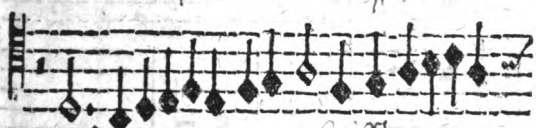
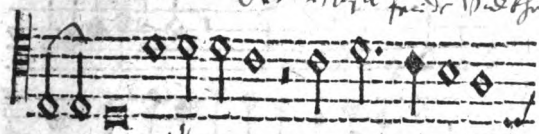
**TENOR.**



*Die Music findet viel Freude Quot*



Der Meist' der Welt



Sin

Gaist

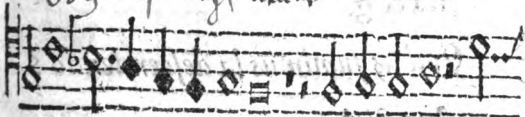


war

ignorant



So wie es raft uns



raft uns

so Gaistlicher Quor



*Quot clauibus mutamus in  
cantu Mollis?*

**Tribus.**

**a d & g.**

*Quibus sumimus re ascendendo?*

**In d & g.**

*Quibus sumimus la descendendo?*

**In a & d.**

**Fuga**



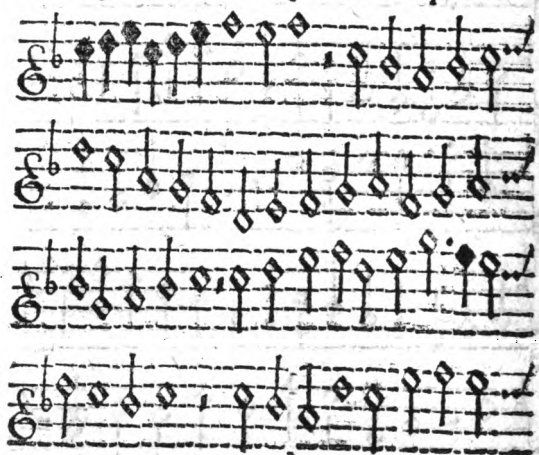
**Fuga in vnifono post tempus.**



**Fuga**



Fuga in vnifono , post 2. tempora.



Dulcan.



*Discantus 2. Vocum:*



Tenor,



Tenor.



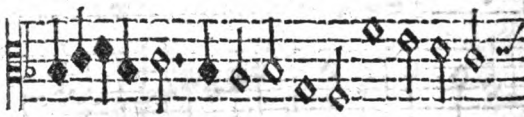
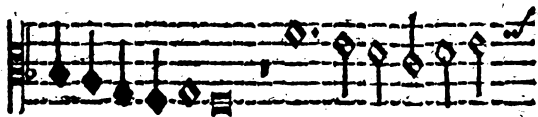


TENOR.



D

SEQVI.



SEQVL



# SEQVITVR SE

## CVNDA PARS

*Musicae practicae de  
Modis.*

### CAPVT I.

*De Intervallis.*

*Quid est intervallum?*

Est acuti soni grauisq; distantia. Acu-  
rum sonum superiorem, grauem vero in-  
feriorem Musici appellant.

*Quot sunt Intervalla?*

D 2

Quin

## Quindecim.

Vnisonus, Tonus, Semitonium minus, Ditonus, Semiditonus, Tritonus, Diatessaron, Diapente, Semidiapente, Tonus cum Diapente, Semitonium cum Diapente, Ditonus cum Diapente, Semiditonus cum Diapente, Semidiapason & Diapason.

### *Quid est Vnisonus?*

Est repetitio eiusdem soni,

### *Quid est Tonus?*

Est interuallum quod ex nouem commatis conflatur.

### *Quid est Comma?*

Est tenuissimus sonus, qui non humana voce, sed instrumento Monochordo exprimitur, quorum nouem constituunt tonum.

### *Quid est Semitonium minus?*

Quod constituitur ex quatuor commatis.

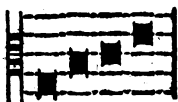
Ex

Ex his definitionibus discrimen Toni & Semitonij facile deprehenditur, Sicuti enim quatuor & nouem, ita etiam Tonus & Semitonium minus inter se differunt.

Reliqua Interualla omnia ex Tonis & Semitonij constituantur, quorum definitiones hanc ob causam sunt facilimæ.

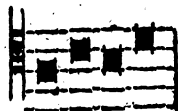
#### 4 Quid est Ditonus?

Est interuallum quod conflatur ex duobus Tonis,



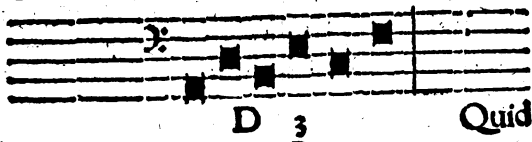
#### 5 Quid est Semiditonus?

Est interuallum quod constituitur ex Tono & Semitonio minori,



#### 6 Quid est Diatessaron?

Est interuallum quod ex duobus Tonis & Semitonio minori constituitur.



## 7 *Quid est Tritonus?*

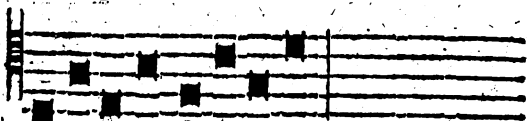
Est interuallum quod  
ex tribus tonis constituitur.  
Mi contra Fa in quarta.



114

## 8 *Quid est Diapente?*

Est Semitonij minoris cum tribus to-  
nis conglutinatio.



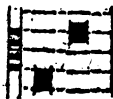
## 9 *Quid est Semidiapente?*

Est duorum tonorum &  
totidem Semitoniorum mino-  
rum coaceruatio. Mi contra  
Fa in quinta.



## 10 *Quid est Tonus cum Diapente?*

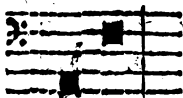
Est interuallum quod com-  
ponitur ex quatuor Tons &  
vnico Semitonio minori.



*Quid*

11 *Quid est Semitonium cum*  
*Diapente?*

Est intervallum constans tribus Tonis & duobus Semitonijis minoribus.



12 *Quid est Ditonus cum*  
*Diapente?*

Est intervallum compositum ex quinque Tonis & unico Semitono minori.



13 *Quid est Semiditonus cum*  
*Diapente?*

Est intervallum quod constituitur ex quinque Tonis & duobus Semitonijis minoribus.



14 *Quid est Diapason?*

Est intervallum quod constat quinque Tonis & duobus Semitonijis minoribus.



D 4

*Quid*

## 12 Quid est Semidiapason?

Est quatuor Tonorum & trium Semitoniorum coniunctio.

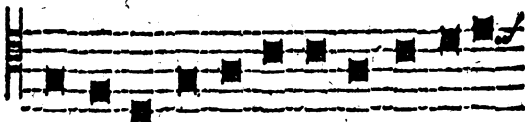


Ex his quindecim interuallis sex reijciuntur, & nouem vsurpantur.

Vnisonus quod ad vsu[m], non excluditur, sed cum nulla ei insit mixtura grauis & acuti soni, inter Interualla numerari non potest.

Sed Tritonus, Semidiapente, Ditonus cum Diapente, Semitonium cum Diapente & Semidiapason prorsus reijciuntur, quod vno saltu vix vsurpari possint.

Apponam cantionem artificiose à veteribus Musicis excogitatam, in quo vsitata Interualla exprimuntur.

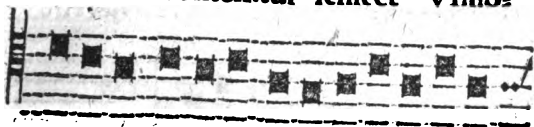


TER terni sunt modi quibus omnis cantilena

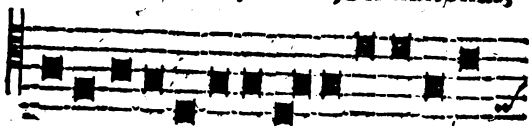




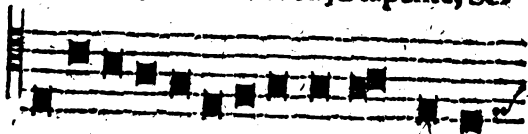
ti lena contexitur scilicet Uniso:



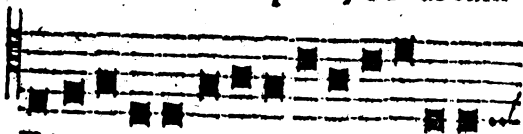
nus, Semitonium, Tonus, Semiditonus,



Ditonus, Dia tessaron, Diapente, Se:



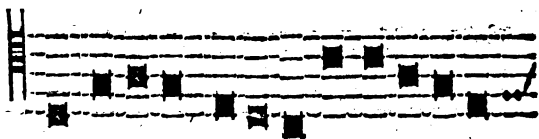
mitonium cum Diapente, Tonus cum



Diapente ad hos sonos, Dia pa son ti

D 5

quem



quem delectat psallere hos modos esse



cognoscat. Seculorum Amen.

## CAPVT II.

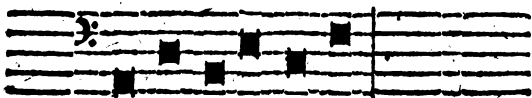
### *De Diuisione Diatessaron & Diapente.*

Cum inter voces Musicales vnica sit differentia, videlicet Tonus & Semitonium minus, & omnes voces per Tonum, Sola autem Mi & Fa per Semitonium minus distent, inprimis Semitonij minoris positus in quibushbet cantionibus obseruandus est. Nam varietatem modorum sola efficit transpositio Semitonij minoris, ad cuius positum apprehendendum, necessariae sunt species Diatessaron & Diapente.

Quot.

*Quot sunt species Diatessaron?*

Tres.



*Quæ est differentia harum?*

Quod ad constitutionem ipsam nulla est differentia, sed quod ad positum Semitonij sic differunt :

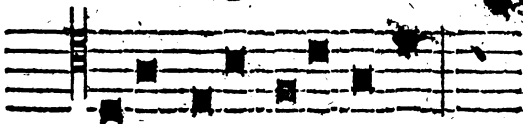
Re, Sol, habet Semitonium in medio.

Mi, La in imo.

Vt, Fa, in supremo.

*Quot sunt species Diapente?*

Quatuor.



Et hæc

Et hæ quintæ non constitutione sed  
positu Semitonij differunt, Re La Semi-  
tonium habet secundo loco,

Mi Mi loco infimo,

Fa Fa in supremo,

Vt Sol tertio loco,

Has species Diatessaron & Diapente  
rudita vetustas diligenter retinuit, vt  
eo facilius Semitonij positus obseruaretur.  
Etsi enim quælibet Diapente & Dia-  
tessaron suum affert Semitonium, tamen  
inter se positu Semitonij multum differ-  
runt. Nec dubium est propter negli-  
gentiam harum diuisionum in scholis so-  
lidam modorum cognitionem amissam  
fuisse.

### CAPVT III.

De Diuisione & Mediatione  
Diapason.

Quot

*Quot sunt species Diapason?*

Septem.



Nam sicut sunt septem discreti soni,  
ita & septem species Diapason. Plures  
enumerari non possunt, quia idem est iu-  
dicium de Octavis.

Cum autem Diapason nihil aliud  
sit, quam iunctura Diatessaron & Dia-  
pente, de mediatione perspicue dicen-  
dum est, hoc est, ubi Diatessaron inferiori  
vel superiori loco collocanda sit.

*Quotplex est Mediatio?*

Duplex.

Harmonica & Arithmetica,

*Quid est Harmonica?*

Qua

Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

*Quid est Arithmetica mediatio?*

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem designat.

### C A P V T. I I I I.

*De definitione, nomine & numero Modorum.*

Quidam species Diapason, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentiarum & discendi causa appellabimus eas Modos, sequuti auctoritatem Glareani. Tonus enim pro Intervallo, & Tropus pro intonatione Psalmorum sæpe accipitur.

*Quid*

## Quid est Modus?

Est species Diapason Harmonicæ aut Arithmeticæ mediata, quæ aut lætam, aut tristem, aut morosam Harmoniam profert, & post repetitam suam repercussionem peculiarem, regulariter tandem aut in ipsa mediatione, aut in infima notula finem constituit.

Quot sunt Modi? 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 15

Sicut septem sunt species Diapason, ita citra omnem ambiguitatem septem tantum essent Modi, si vnica tantum existeret mediatio. Sed cum duæ sint mediationes, & vtraq; singulis speciebus Diapason conueniat, certo sequitur quatuordecim esse modos. Quia vero bis vitiosæ mediationes propter Tritonum & Semidiapenteprehenduntur, duodecim veri & legitimi modi, duo vero nothi recensentur.

Neq; tot Modorum enumeratio noua est, sed veteribus notissima, Quilibet enim

Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

*Quid est Arithmetica mediatio?*

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem designat.

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*Quid*



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am profert, & post repetitam suam reper-  
cussionem peculiarem, regulariter tan-  
dem aut in ipsa mediatione, aut in infima  
notula finem constituit.

Quot sunt Modi? 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 15

Sicut septem sunt species Diapason, ita citra omnem ambiguitatem septem tantum essent Modi, si vnica tantum existeret mediatio. Sed cum duæ sint mediationes, & vtraq; singulis speciebus Diapason conueniat, certo sequitur quatuordecim esse modos. Quia vero bis vitiosæ mediationes propter Tritonum & Semidiapenteprehenduntur, duodecim veri & legitimi modi, duo vero nothi recensentur.

Neq; tot Modorum enumeratio noua est, sed veteribus notissima. Quilibet enim

enim suum nomen habet, ut ex veterum  
patet scriptis, & exempla apud eruditos  
passim sunt obuia. Et si Boëtius & Fran-  
chinus tantum octo recensent modos, se-  
quuti consuetudinem suorum tempo-  
rum: tamen diligenter mediationes reti-  
nent, & concessione Hypomixolydij re-  
ipsa testantur, se duplicem mediationem  
& in alijs speciebus comprobare. Quod  
enim in quarta specie Diapason, ex qua  
Dorius & Hypomixolydus oriuntur,  
conceditur, cur & idem in alijs speciebus  
concedi non posset, causa nulla reperitur.

1

*De Nomine & Mediatione  
omnium Modorum.*

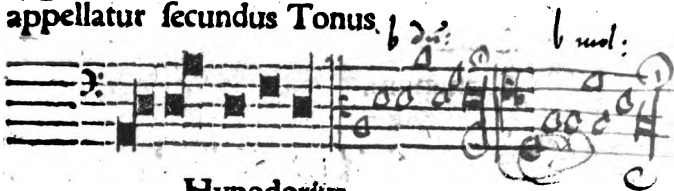
*Qui modi oriuntur ex primis  
specie Diapason?*

Hypodorius & AEolius.

5/11/29  
mo 4/10

Qui constituitur ex Diatessaron Re.  
Sol.

Sol, Diapente Re, La, Arithmetice mediatis, repetit repercussionem Re, Fa, Semiditonus supra finalem sedem, profert Harmoniam tristem, & tandem ut plagalem decet, in ipsa mediatione in clauē D regulariter finitur. A nostris Cantoribus appellatur secundus Tonus.

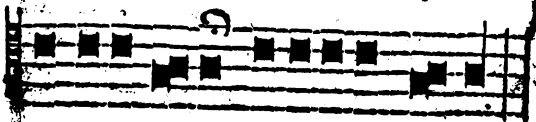


Hypodorius.

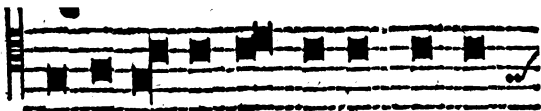
*Quam habet Intonationem?*



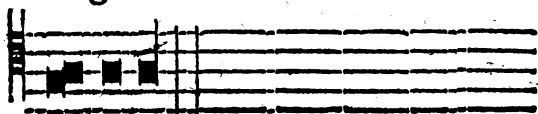
Dixit Dominus Domino meo, Sede



dextris meis, Seculorum Amen.  
E Magnis



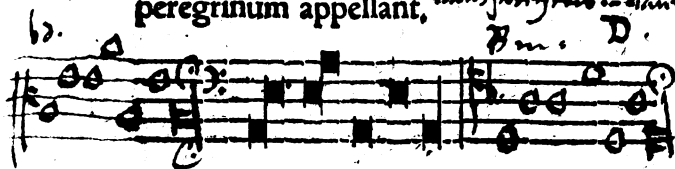
Magni ficat a nima mea



Dominum,

*Non sicut* Quid est *Aeolius?*

Componitur ex Diapente **Re, La,**  
*Non Aristoteles* & Diatessaron **Mi, La,** Harmonica me-  
*media* diatione, repetit repercussionem **Re, La,**  
*non sicut* profert mitem & suauem Harmoniam,  
*Harmoni* & tandem, vt autentum decet, In vlti-  
*ca* ma notula in clauē A consistit. Vulgo  
 peregrinum appellant, *transpositio in clauē*

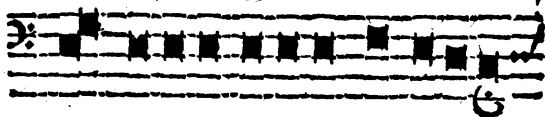


AEolius.

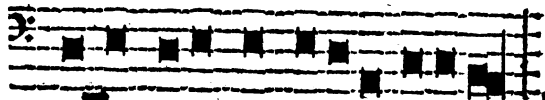
Adde

Adde Intonationem.

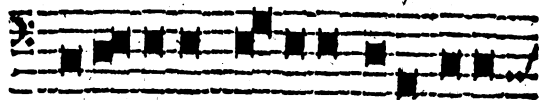
*Examplo  
monophonic  
Lute  
Lute*



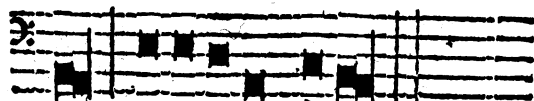
In exi tu Israel de AEgypto,



Domus Iacob de populo Barbaſo.



Magnificat a nima mea Domi



num, Seculorum Amen.

*Qui modi oriuntur ex secunda*

*specie Diapason?*

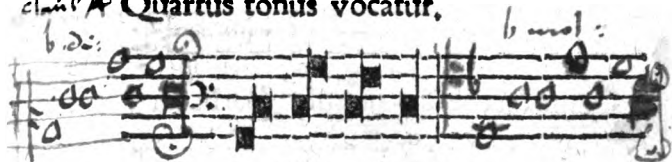
Hypophrygius & HyperAEolius.

E 2

Quid

# Quid est Hypophrygius?

*Arithmetici* Conflatur ex Diatessaron Mi, La,  
*mediatio* & Diapente Mi, Mi, repetit repercussio-  
 nem Mi, La, edit humiles & flebiles can-  
*in canth*  
*h. mol. in*  
*claus. A* tus, & tandem regulariter exit in clauē E  
 in ipsa mediatione, more plagalis, Vulgo  
 Quartus tonus vocatur.

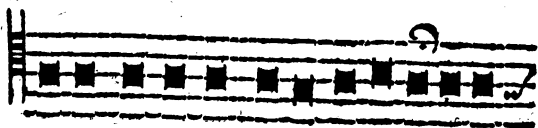


## Hypophrygius.

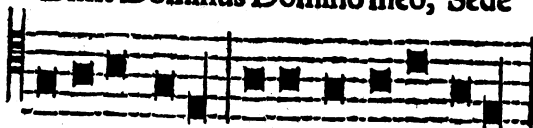
Inferiores notulas raro attingit nos-  
 tra hac tempestate, videntur enim nostri  
 Musici plerunq; ad HypoAeolium ten-  
 dere. Quod enim Inferiori loco omit-  
 tunt, id superiori loco refarciunt, adijciens  
 do Semiditonum supra, adeo vt paruum  
 discrimen hodie inter Phrygium & Hy-  
 pophrygium habeatur, quod ad vsum &  
 consuetudinem Figuralis Cantus atti-  
 net.

**Aliter**

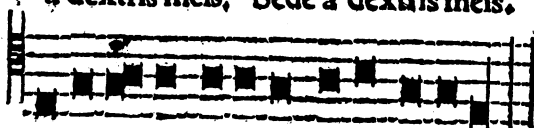
*Asscribe Intonationem.*



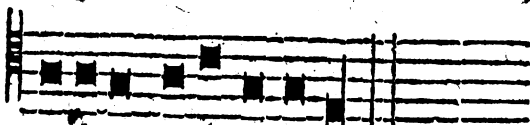
Dixit Dominus Domino meo, Sede



à dextris meis, Sede à dextris meis.



Magnificat anima mea Dominum,

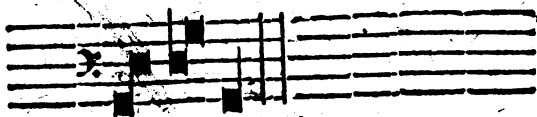


anima mea Dominum.

*Quid est Hyper Æolius? Distinguitur*

Qui fit ex Semidiapente Mi, Fa, &  
E 3 Tri

Tritono Fa, Mi, nothus appellatur propter vitiosam mediationem.



HyperAeolius.

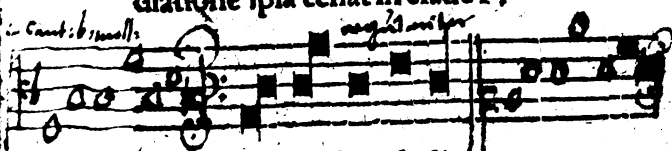
*Quot modi oriuntur ex tertia specie Diapason?*

Hypolydius & Ionicus,

*Sextus*

*Quid est Hypolydius?*

Constituitur ex Diatessaron Ut fa, & Diapente Fa Fa Arithmetica mediatione, gignit tristes Cantiones, repetit re-percussionem Fa La Ditonum, & in mediatione ipsa cessat in clauē F.

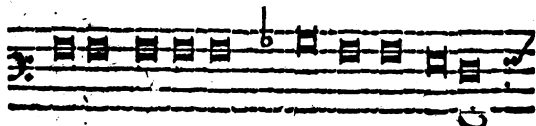


Hypolydius.

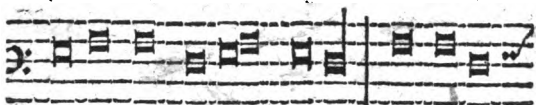
Quam



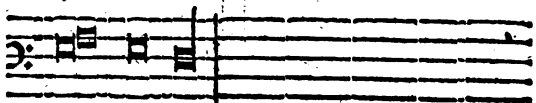
*Quam vsurpat Intonationem?*



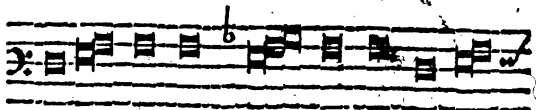
Dixit Dominus Domino meo,



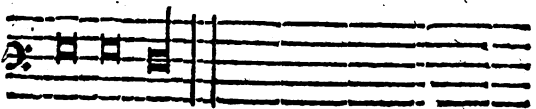
Sede â dextris meis, Seculo



rum Amen.



Magni ficat a nima mea



Dominum,

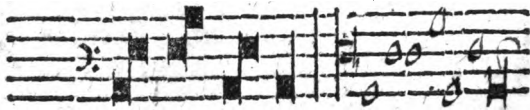
E 4

Quid

*Indicimus*

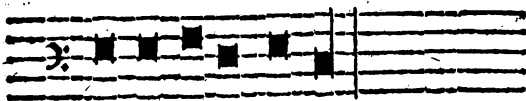
## *Quid est Ionicus?*

Constituitur ex Diapente, Vt, Sol, Diatessaron Vt, Fa, mediatur Harmonicè, delectabilem & iucundam Harmoniam profert, & post repercussionem, Vt Sol, in vltima nota, vt Autentum decet, finitur in clauē C. Nostro tempore quintus Tonus à Cantoribus appellatur.



*Ionicus.*

*Intonationes Lydy retinet.*



*Seculorum Amen.*

Veteres Ecclesiastici Lydium crebro vsurparunt, sed recentiores iam hinc à quadringentis annis plus Ionico delectati sunt. Etsi autem Intonationes habent

bent eadē Lydius & Ionicus, Hypoly-  
dius & Hypolonicus, tamen differenti-  
am indicat positus Semitonij minoris,  
quod ex speciebus Diatessaron & Dia-  
pente facile deprehenditur.

*Qui modi ex quarta specie  
Diapason oriuntur?*

**Dorius & Hypomixolydius.**

*Quid est Dorius? paucis verbis*

Extruitur ex Diapente Re, La, &  
Diatessaron Re, Sol, repetit repercussio-  
nem Re, La, profert latissimam & longe  
suavisimam Harmoniam, & tandem res-  
gulariter consistit, in infima notula in clas-  
se D. Vulgo primus Tonus appella-  
tur.



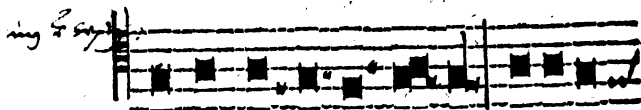
**Dorius,**

*Transpositio E & S. Adde  
Antiphonia, plura subscripta in 1a.*

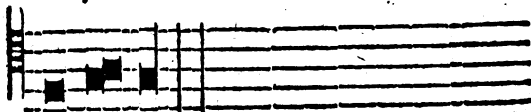
*Adde Intonationem.*



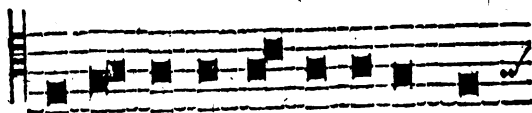
Dixit Dominus Domino meo,



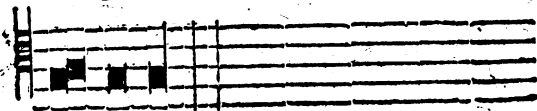
Sede à dextris meis. Seculo,



rum Amen,



Magni fi cat a nima mea



Dominum,

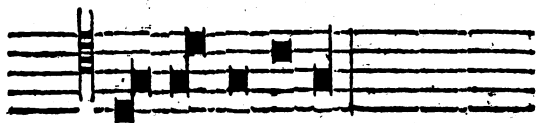
Quid

*Quia est Hypomixolydus*  
dius?

Qui componitur ex Diatessaron  
 Re, Sol, & Diapente Vt, Sol, Arithme-  
 tica mediatione, profert modestas &  
 lartas Cantiones, repetit repercussionem  
 Vt Fa, & tandem more plagalum in me-  
 diatione regulariter finitur in clauē G,  
 Octauus tonus vocatur.

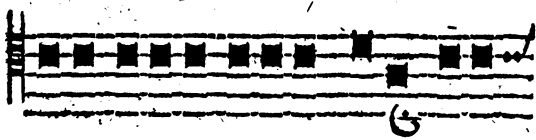
*Canon. i. e. M.  
 Locus finis*

*Ordo  
 finis*

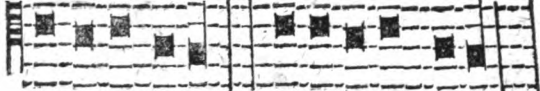


**Hypomixolydus.**

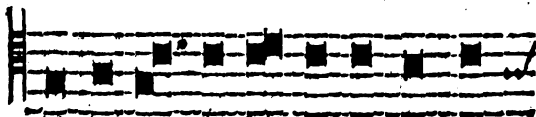
*Subijce Intonationem?*



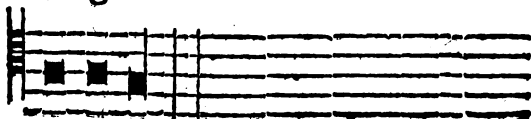
**Dixit Dominus Domino meo, Sede**  
*ada*



â dextris meis. Seculorum Amen.



Magni fi cat a nima mea



Domînum,

*Quos modos quinta species  
Diapason profert?*

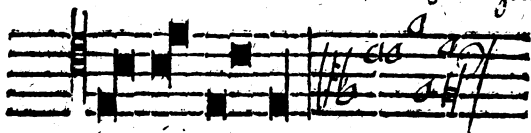
Phrygium & HypoAEolium.

*Quid est Phrygius?*

Qui conflatur ex Diapente Mi, Mi,  
& Diatessaron Mi, La, Harmonica medi-  
atione, repetit repercussionem Mi, Fa,  
per sextam, Profert austeras & fratas.  
can,

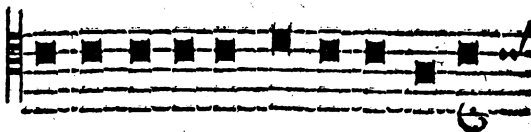
cantiones, & tandem in infima notula regulariter quiescit in clauē E. Tertius Tonus vocatur.

*in regnum sed hunc in Magnificat*

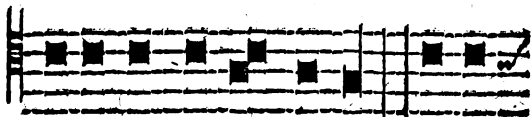


Phrygius,

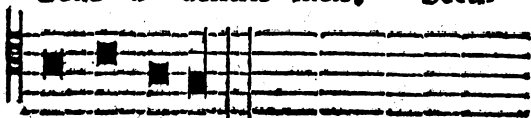
*Adde Intonationem.*



Dixit Dominus Domino meo,

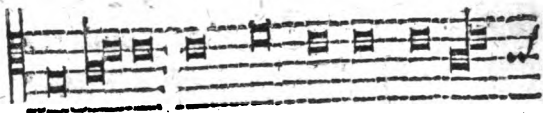


Sede à dextris meis. Secus

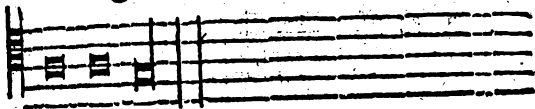


lorum Amen,

Magnis



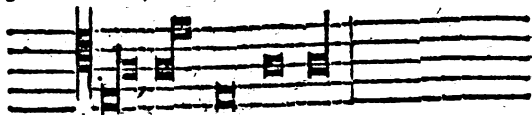
Magni ficat a nima mea



Dominum.

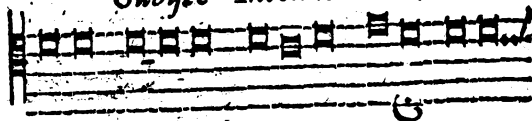
*Quid est Hypo Aelius?*

Qui constituitur ex Diatessaron Mi, La, & Diapente Re, La, Arithmetica mediatione, Profert Harmonias tristes, & regulariter in mediatione ipsa finitur, in clauē A,



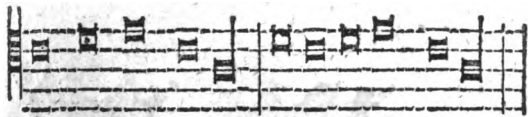
Hypo A Eolius.

*Subjce Intonationem.*



Dixit Dominus Domino meo, Sede  
à des





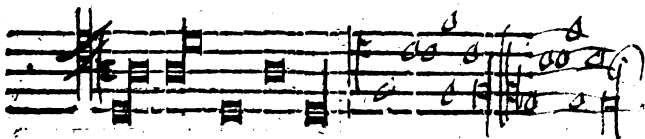
à dextris meis. *Seculorum Amen.*

*Quos modos gignit sexta  
species Diapason?*

*Lydium & Hyperphrygium.*

*Quid est Lydius? Quintus.*

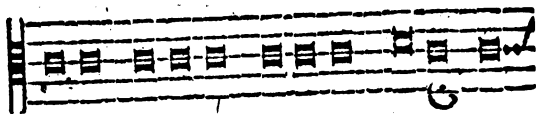
Qui constituitur ex Diapente Fa,  
Fa, & Diatessaron Vt Fa, Harmonica  
meditatione, repetit repercussionem Fa,  
Fa, Diapente, Profert duras & minas  
ces Cantiones, & regulariter in infima  
notula consistit, in clauē F.



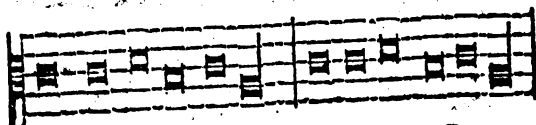
*Lydius,*

*Appone*

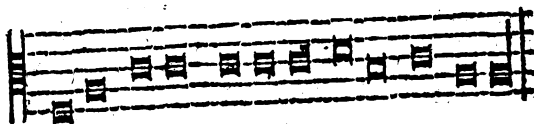
*Appone Intonationem.*



**Dixit Dominus Domino meo, Se**



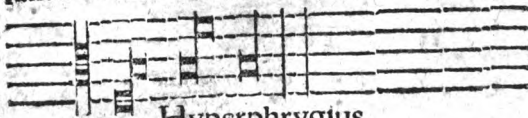
de à dextris mets. **Seculorum Amen.**



**Magnificat anima mea Dominum.**

Quid est *Hyperphrygius*?

Qui constituitur ex Tritono Mi, Fa,  
& Semidiapente Fa, Mi, & propter vitio-  
sam mediationem Nothus appellatur.



Hyperphrygius.

## Qui

*Qui modi ex septima & vltima*

*specie Diapason oriun-*  
*tur?*

**Mixolydius & Hypolyonicus.**

*Quid est Mixolydius? Septimus*

Componitur ex Diapente Vt Sol, &  
Diateffaron Re, Sol, Harmonica media-  
tione, repetit percussionem Vt, Sol,  
Profert iratas Harmonias, & tandem vt  
attentus, regulariter in vltima notula fia-  
nem constituit in clauē G. Septimus To-  
nus vocatur.



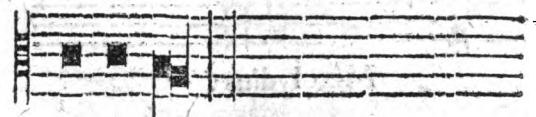
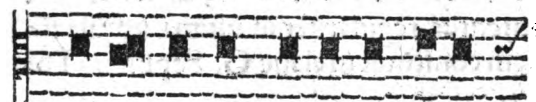
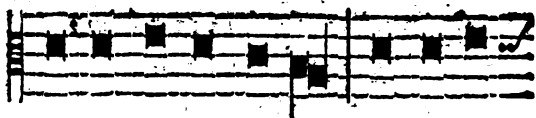
*Mixolydius?*

**Intonationem ascribe.**



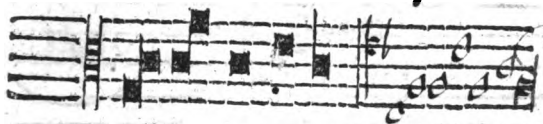
*Dixit Dominus Dominus n. eo, S:*

*de a*



1779 *Quid est HypoIonicus?*  
 Qui ex Diatessaron Re, Sol, & Dia-  
 pente Fa Sol componitur, repetit reper-  
 cussionem Fa, La, Semiditonus, profert  
 tristes

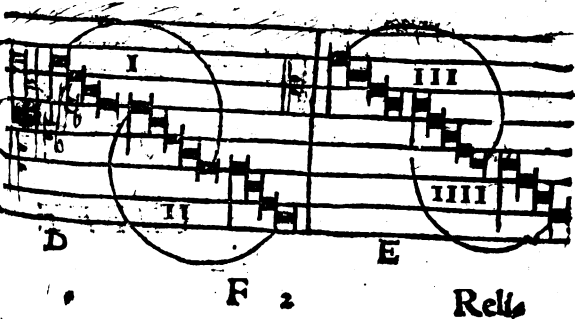
tristes Harmonías, & tandem consistit regulariter in ipsa mediatione more plagalium, in Claue C,

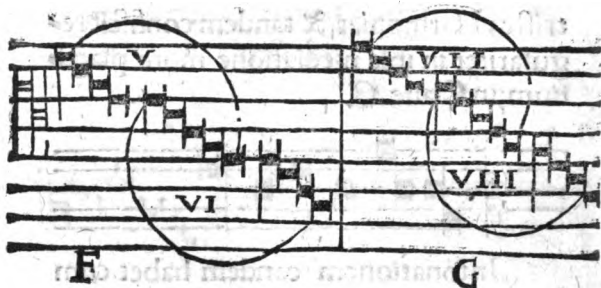


Intonationem eandem habet cum HypoLydio,

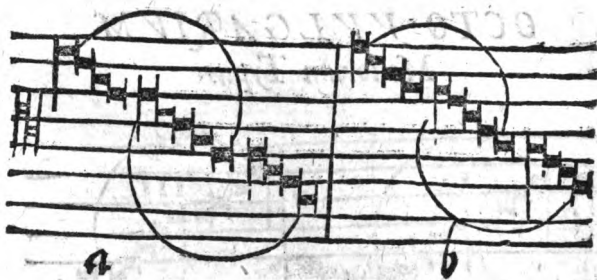
Nunc subiiciemus Typos singulorum Modorum, ex quibus pueri ad vsum transferre discant præcepta tradita.

# OCTO VVLGARIVM Modorum Typus.





Reliquorum sex Modorum Typus, inter quos duo propter vitiosam mediationem Nothi appellantur.



CAPVT



## CAPVT VI.

### *De Ambitu.*

#### *Quid est Ambitus?*

Est certa regula significans, quantum Cantilenæ intendi aut remitti debeant,

#### *Quot sunt obseruanda in Ambitu?*

Duo: Proprietas & Licentia,

#### *Quid vocas Proprietatem?*

Naturalem cuiuslibet modi ambitum, qui consistit intra Diapason, Nam quilibet modus est species Diapason.

F 3

Quid

## *Quid vocas Licentiam?*

Quando singulis modis superiori loco supra Diapason vel inferiori loco infra Diapason aliquid additur. Id quia improprie fit, Licentiam Musici appellant, quæ in modo Dorio, Hypodorio & Hypophrygio vt hodie vsurpantur, maior est, quam in reliquis modis. Dorius enim & Hypodorius Semiditonum supra Diapason admittunt, & Hypophrygius superiori loco addit aliquot interualla, neglectis inferioribus. Reliqui vero modi, Tonum vel Semitonium inferiori & superiori loco adiiciunt.

## *Qualem Ambitum constituunt*

*mixti Modi?*

In mixtis Modis vt binæ species Diapason miscentur, Ita etiam quælibet suum retinet Ambitum.

## *Quid vocas mixtum*

*Modum?*

Duo,



Duorum Modorum autenti cum suo plagali commixtionem. Cum enim Arithmetica & Harmonica mediatione Autentus & plagalis in eundem finem simul incidant, nonnunquam Musici in una Cantilena utrumq; coniungunt.

Exemplum extat in Cantione notissima: Victimæ paschali laudes, &c. In qua Dorius & Hypodorius miscentur.

## CAPVT VII.

### *De Fine.*

Extant prouerbia desumpta à Fine modorum: In fine videbitur cuius Toni: In fine omnis laus canitur: Quæ commonefaciunt adolescentes, multum referre quomodo cuiusq; modi finis constituitur.

*Quot sunt Finales Claues, in quibus Modi regulariter finiuntur?*

F 4

In

*In scholis hactenus quatuor D, E, F & G recensuerunt, in quibus vsitati modi exeunt. Sed cum demonstraui mus supra, enumerari 14, modos, sequitur omnes septem essentielles literas etiam finales clauis existeret. Bini enim modi, videlicet Autentus & Plagalis in eadem finiuntur clauis,*

A	Finalis seu des est	AEoliꝝ & HypoAEoliꝝ.
B		Hyperphrygiꝝ & HyperAeoliꝝ.
C		Ionici & Hypoionici.
D		Dorici & Hypodorici.
E		Phrygiꝝ & Hypophrygiꝝ.
F		Lydiꝝ & Hypolydiꝝ.
G		Mixolydiꝝ & Hypomixolydiꝝ.

### Quid vocas irregularem finem?

Quando Cantiones non in clauis sibi destinata, sed in alia exeunt, Talis finis ex obseruatione specierum Diatessaron & Diapente, haud difficulter cognoscitur.

In Figurali cantu plerunq; à Muscis irregularis finis, inseritur primæ parti cantus

cantilenarum, cui tandem secunda pars  
succedens, regulariter exit,

*considerand, sunt, sing. enim in i. o. p. o. l. a. u. i. u. i. o. v.*  
**CAPVT VIII.** *per omne in f. o. l. e. it. i. q. u. i. d. n. o. m. i. n. e.*

### *De Transpositione.*

Non immerito conqueritur Glareanus, nostro tempore absurdissimas transpositiones traditas esse à plerisque scriptoribus Musicis, contra veterem consuetudinem. Satis enim constat transpositionem in quintam admissam esse in cantu duro, quæ nihil absurdius cogitari posset. Talis Transpositio omnem Musicæ extinguit rectitudinem, confundit enim Semitonia, quibus confusis, omnis laus Musicæ perijt.

#### *Quid est Transpositio?*

Est cantus Duri in cantum Mollem transportatio. Omnis enim cantus Durus est regularis, & omnis Mollis transpositus. De Octauis idem est iudicium, quas inter transpositiones non recensemus,

mus. Ab hac regula Quintus & Sextus  
tonus, qui contra naturam artis à quibusdam Molles nuncupantur, non excipiuntur. Non enim Lydio & Hypo-  
Lydio, Sed Ionico & Hypolonico sunt ascribendi, Suntq; transpositi, vt reliqui modi Molles.

*Cur inuenta est Transpositio?*

Propter necessitatem, videlicet quando in figurali Cantu singulis vocibus, in schala Dura locus nullus relinquitur, aut propter nimiam profunditatem, aut nimiam altitudinem. Nam Ionikus Modus, Hypodorius & AEolius includi schalar vix possunt sine Transpositione.

Postea & magnus vsus est Transpositionum in Musicis instrumentis, quibus in templis vtimur. Hæc si aut nimis altum aut nimis profundū edunt sonum, absq; periculo, Cantus durus in Mollem, aut econtra Mollis in Durum transponi possunt ab Instrumentalibus Musicis ad vsum Cantorum. Errant igitur qui putant, mollem Cantum Molliorem  
Harmo

**Harmoniam duro, & Durum Cantum,**  
durio rem Harmoniam molli proferre,  
Cum durities & mollities non in cantus  
proprietate, quæ sibi constat & semper  
manet eadem, Sed in Clauē b rotundi  
& ♯ quadrati consistat, ratione Toni &  
Semitoniij minoris.

*Recita regulam de Transposi-*

*tionē Modorum?*

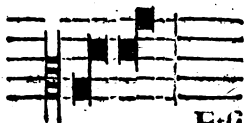
Omnes Modi integris spectebus Dia-  
tessaron & Diapente ex cantu Duro in  
cantum mollem transponuntur, si in  
quartam aut eleuentur, aut in Quintam  
deprimantur.

Hinc apparet Transpositiones in  
Quintas ex duro in durum Cantum vi-  
tiosas esse, quod vt pueris appareat, fal-  
sam transpositionem ponam.

*Phrygius re-  
gularis.*



*Phrygi vitiosa Trans-  
positio.*



**Etti**

Et si in reliquorum Modorum similibus transpositionibus tantæ non occurrant absurditates, vt in Phrygio, tamen aut Diatessaron, aut Diapente falsa species deprehendetur.

## II. REGVLA.

Omnes Transpositiones sunt veræ, in quibus rectæ species Diatessaron, & Diapente reperiuntur. Inde sequitur in Instrumentis Musicis, pro arbitrio posse transpositiones institui, modo Semitonia maneant incorrupta.

Extant exempla duodecim Modorum suauissima, Norinbergæ his proximis annis impressa, ex quibus huius artis studiosi, ambitus, clausulas & alia necessaria cognoscent. Nam Deus non tantum Theoricos, sed etiam excellentes Poeticos Musicos hoc tempore excitauit, qui doctrinam duodecim modorum pulcherrioribus Cantionibus illustrarunt.

*A Hermann Hergol suis Evangelicis huius  
Cantionibus in modis adidit.  
et si i. signis opus.*

**Breuis**

# BREVIS ADMONI-

tio, de tribus generibus

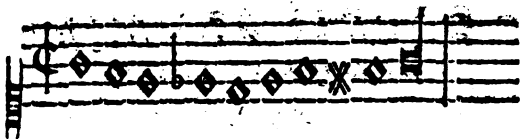
Musice.

Veteres tria genera Musices vsur-  
parunt, Enharmonicum; Chromaticum;  
& Diatonicum, ex quibus reliquis duo-  
bus reiectis, tantum in Scholis & templis  
mansit Diatonicum, cuius interualla ex  
Tonis & Semitonij minoribus, vt tradi-  
tum est, constantur. Iam vero & Chro-  
maticum multi Symphonista in figuratis  
bus Cantionibus repræsentare conantur,  
quod vtraq; recipit Semitonia maius &  
minus. Discant igitur illi qui in Diatoni-  
co genere mediocriter sunt exercitati, Se-  
mitonium maius esse interuallum, quod  
ex quinque Commatis componitur.

*Chromaticum  
genus*

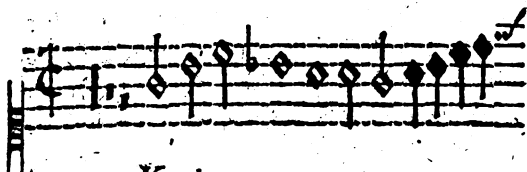
Hæc duo Semitonia maius & mi-  
nus, etsi inter se differunt, vt quatuor &  
quinque, tamen in eadem linea & in eo-  
dem spacio collocantur, addito signo in-  
terno b rotundo & h quadrato ad hunc  
modum,

EXEM



*Exemplum Orlandi generis Chromatici.*

DISCANTVS.

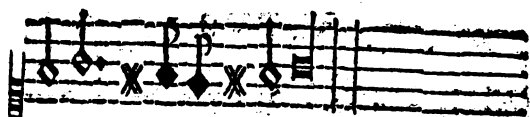


Kyrie



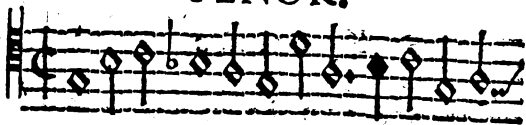
eleison.



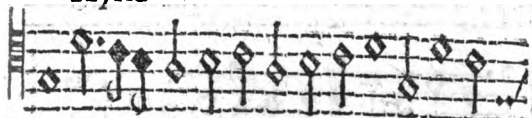


eleison.

TENOR.



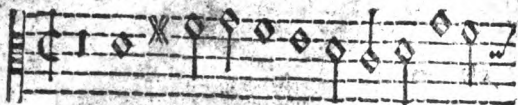
Kyrie



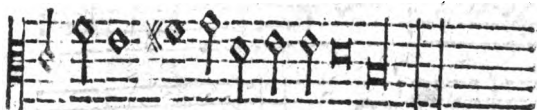
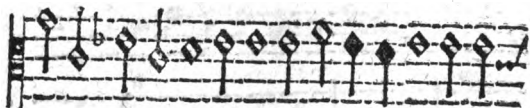
Eleison.

Altus.

ALTVS.



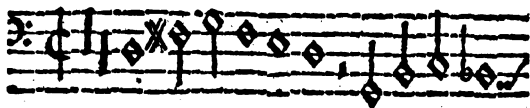
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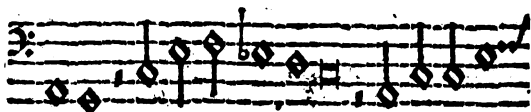
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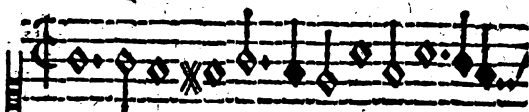


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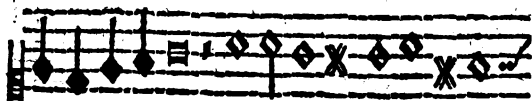


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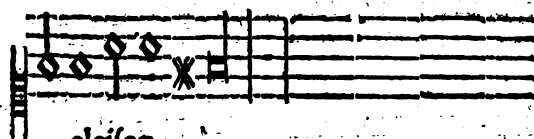
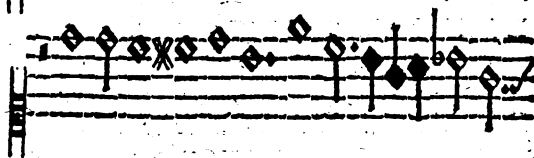
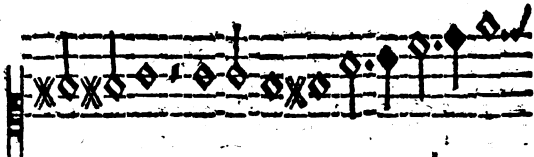


Christe



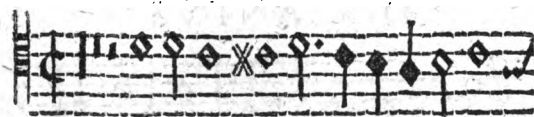
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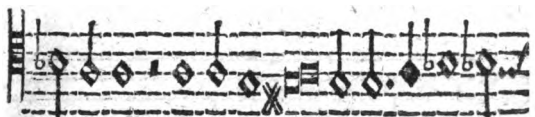
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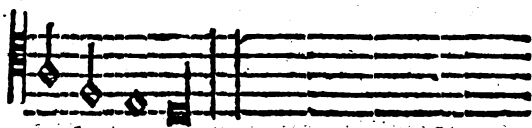
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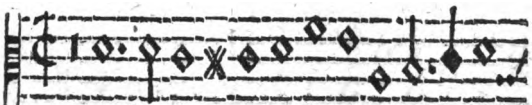


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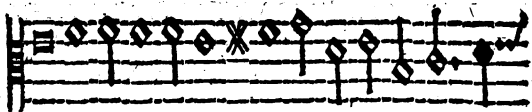


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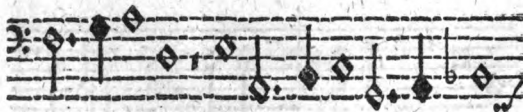


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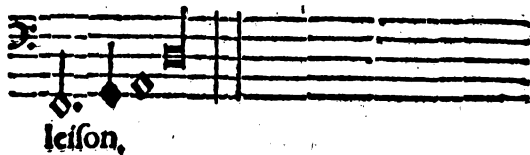
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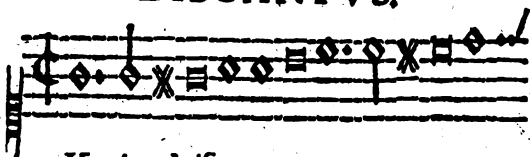
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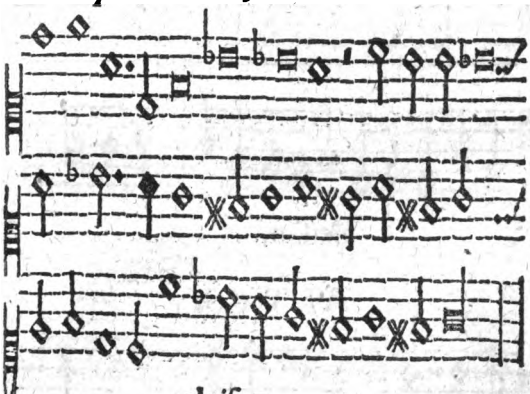
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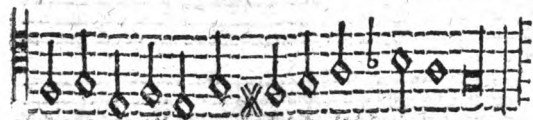
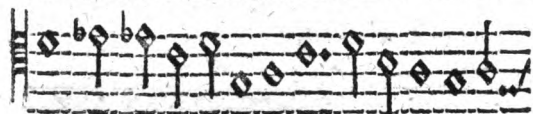


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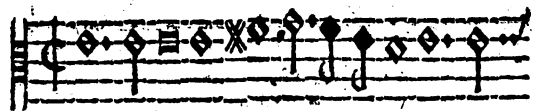


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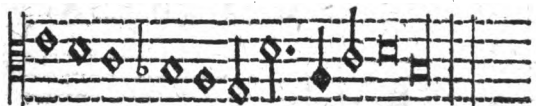


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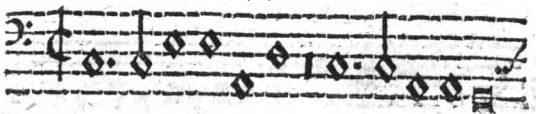
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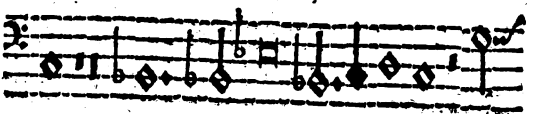


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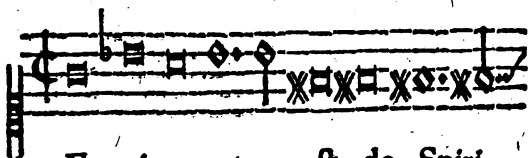


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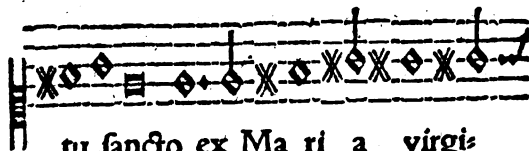


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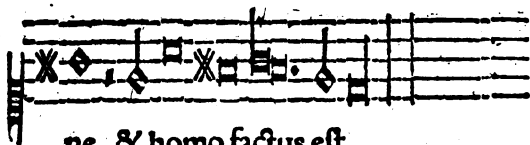


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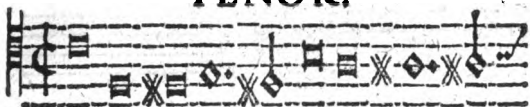
tu sancto ex Ma ri a virgi

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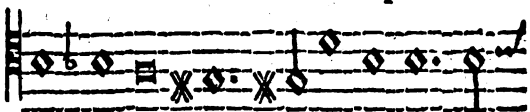


ne, & homo factus est,

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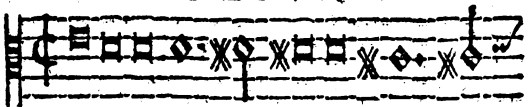


tu sancto ex Maria virgine



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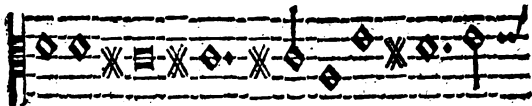
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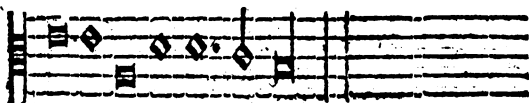
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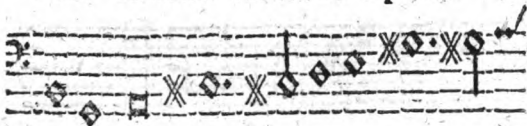


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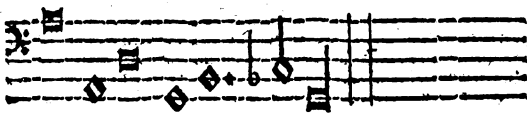
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tu sancto, ex Maria vir gi



ne, & homo factus est.

Enhar.

**Enharmonicum genus recipit dimidiam partem Semitonij minoris, quo, quantum mihi quidem constat, hodie in Germania vtitur nemo.**

**Hanc de tribus generibus Musices admonitionem non pueris, qui hilce rebus grauari non debent, sed exercitatis proposui, vt degustatis his qualibuscunque principijs, ex alijs veterum scriptis, de hac doctrina plura inuestigarent.**



**TER**

# TERTIA PARS PRACTICÆ *Musicæ.*

In Tertia parte Musices explicabimus notularum valorem, qui pro diuersitate signorum & Proportionum multoties variatur.

Cum autem ipsi autores in hac arte nonnunquam discrepent, non est nostri propositi attingere singulas controuersias, sed communiora præcepta pueris ostendemus. Exercitatos in his quæstionibus puerilibus ad alios remittimus scriptores, qui hanc doctrinam copiosius tradiderunt.

## CAPVT I.

### DE GRADIBVS.

*Quid est Gradus?*

Est certa ratio per signum aliquod  
exhis

exhibita, unde principalium figurarum  
valorem cognoscimus.

*Quot sunt Gradus?*

Tres { Modus  
Tempus &  
Prolatio.

*Quotuplices sunt Gradus?*

Duplices { Perfecti &  
Imperfecti.

*Quid sunt gradus Perfecti?*

Qui ternario numero suas figuras  
censent.

*Quid sunt gradus Imperfecti?*

Qui binaria dimensione figuras sibi  
destinatas aestimant.

*Quas figuras respiciunt Gradus?*

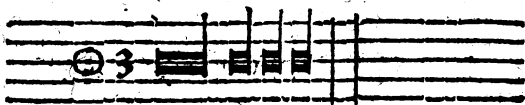
Modus

Modus maior	} respicit	{	Maximam,
Modus minor			Longam,
Tempus			Breuem.
Prolatio			Semibreuem.

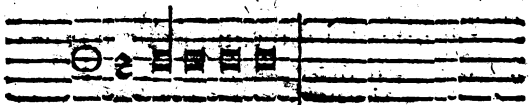
Reliquæ notulæ & pausæ omnes  
exceptis alterationibus & proportioni-  
bus ubiq; binario numero censentur.

*Constituæ definitiones singulo-  
rum graduum Per-  
fectorum?*

Modus maior perfectus continet  
tres Longas in maxima.



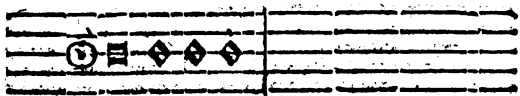
Modus minor perfectus tres Breues  
in Longa.



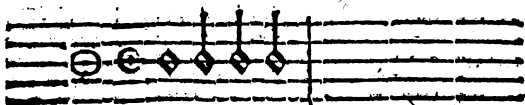
*Tempus*



Tempus perfectum tres Semibre-  
ues in Breui.



Prolatio perfecta tres Minimas in  
Semibreui.



### REGVLA.

Modus maior perfectus simul Mo-  
dum minorem perfectum comprehendit,  
sed non e contra.

*Adde definitiones graduum  
Imperfectorum?*

Modus maior Imperfectus censet  
Maximam duabus Longis.



Modus

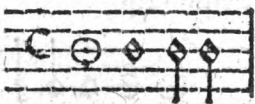
Modus minor  
Imperfectus longam  
duabus breui-  
bus.



Tempus imperfectum  
Breuem duabus Semibre-  
uibus.



Prolatio Imper-  
fecta Semibreuem  
duabus Minimis.



Hoc caput primum de Gradibus, est  
fundamentum omnium sequentium capi-  
tum. Observatis enim Perfectionibus &  
Imperfectionibus, certoque Semibreuis va-  
lore (de quo in augmentatione dicetur)  
constituto, singularum figurarum valor  
haud difficulter constituetur.

*Exempla Graduum in sequen-  
ti capite proponentur.*

**CAPVT II.**

**DE SIGNIS.**

**Quid**

*Quid est Signum?*

Est figura quædam Cantilenæ vel  
præposita, vel inserta, ex qua gradus colo-  
liguntur, *Quotuplex est*

*Quotuplex est Signum?*

Duplex { Externum &  
Internum.

*Quid est Signum Externum?*

Quod expressè in Cantus exordio  
collocatur,

*Quot sunt Signa Externa?*

Quinq; { Circulus O  
Semicirculus C  
Ternarius numerus O 3 C 3  
Binarius numerus O 2 C 2  
Punctum insertum Circulo vel  
Semicirculo, ○ C

H

Recita

**Recita regulas quibus Perfectio-  
nes & Imperfectiones expli-  
cantur?**

**I.**

**Circulus significat tempus perfec-  
tum. O**

**Semicirculus Imperfectum. C**

**II.**

**Ternarius numerus tempus perfectum;  
Binarius vero tempus imperfectum de-  
notat. 2**

**III.**

**Quando circuli & numeri coniun-  
guntur, illi ad Modos, hi ad Tempus re-  
feruntur. O 3 C 3 O 2 C 2. Nam Cir-  
culi & Semicirculi cum ternario numero  
coniuncti O 3 C 3 Modum maiorem, ad-  
diti binario numero O 2 C 2 Modum  
minorem constituunt.**

**IIII.**

**Punctum insertum Circulo vel Semicirculo O C Prolationem perfectam  
arguit.**

**Quid**

## *Quid est Internum signum?*

Est figura inserta cantilenæ, qua sine externo Signo gradus perfectos cognoscimus.

## *Quot modis fit Internum Signum?*

Duobus. Geminatone Pausarum, & repetitione notarum.

## *Recita regulas de Internis Signis?*

I.

Binæ Pausæ modales simul constitutæ, vel tres Maximæ denigratæ, Modum maiorem perfectum constituunt. Vocamus autem Pausam modalem, quæ tria spacia & quatuor lineas occupat, cuius nullus est vsus præterquam in modo maiori & modo minori Perfecto.

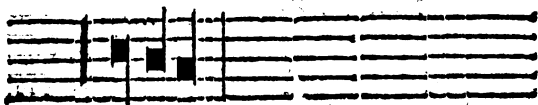


H 2

II. Val

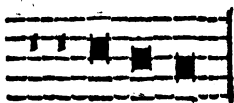
## II.

Vnica pausa Modalis vel tres Longæ denigratæ Modum minorem Perfectum designant,



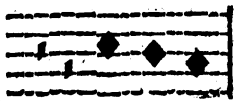
## III.

Duæ pausæ Semibreuis simul ab vna linea dependentes, vel tres Breues coloratæ tempus Perfectum significant,



## III.

Duæ pausæ Minimæ simul in eadem linea assurgentes, vel tres Semibreues coloratæ prolationem Perfectam constituunt,



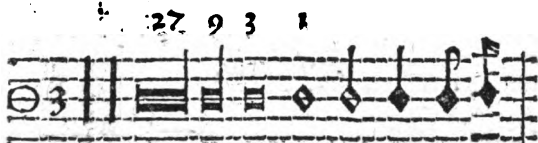
## V.

Pausæ quæ referunt interna signa ante

ante notulas & externa signa collocata,  
non inducunt silentium, sed tantum gra-  
dus ostendunt.

*Exhibe nunc signa graduum  
& valorem singularum  
notarum?*

*Signum & valor notularum  
in modo Maiori per-  
fecto?*



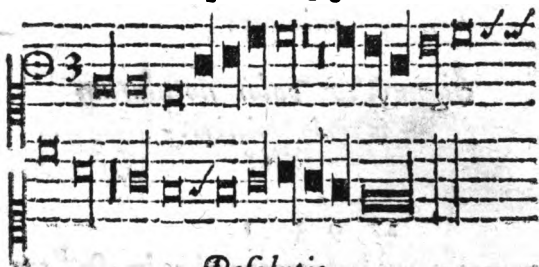
Tactibus maioribus.

Maxima, Longa & Brevis ternario,  
Semibrevis vero binario numero cen-  
sentur. Quia Modus maior est perfectus  
propter circulum. Modus minor est per-  
fectus, quod semper cum maiori modo  
perfecto coniungatur, Brevis est perfecta  
propter ternarium numerum circulo ad-  
iectum,

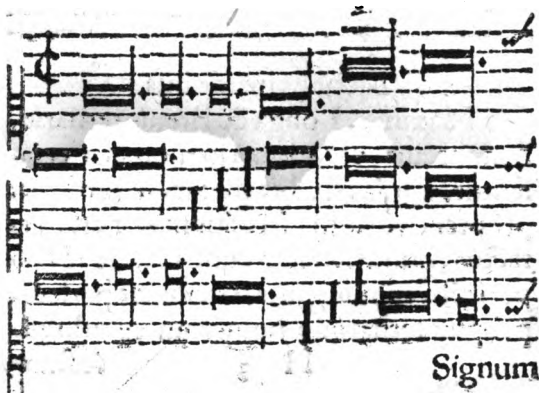
H 3 iectum,

lectum, Semibrevis vero Imperfecta est  
propter absentiam puncti in circulo, &  
valet Tactum maiorem propter signum  
essentiale.

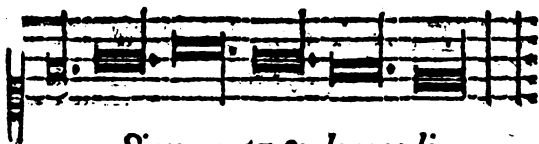
*Exemplum Iosquini.*



*Resolutio.*

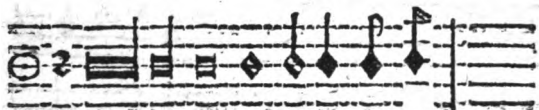






*Signum & valor modi  
minoris Perfecti?*

12 6 3 1 2 4 8 16



*Tactibus minoribus.*

Sola Longa est Perfecta propter circulum, reliquæ notæ omnes censentur binario numero. Quia modus maior est Imperfectus propter absentiam eius signi, Tempus imperfectum binarius numerus, & prolatio est Imperfecta, propter absentiam puncti. Minori tactu mensurantur notulæ, propter binarium numerum, qui & diminutionem significat. Pausa modalis quæ attingit quatuor lineas, valorem longæ continet.

*H 4*

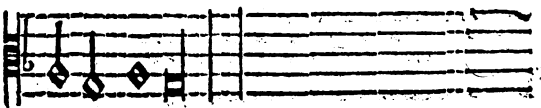
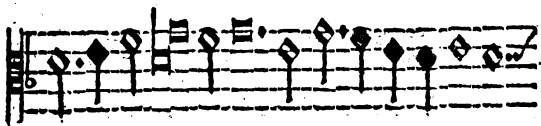
*Exem*

*Exemplum modi minoris  
perfecti.*

*Hen: Isaac.*

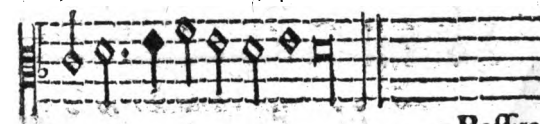
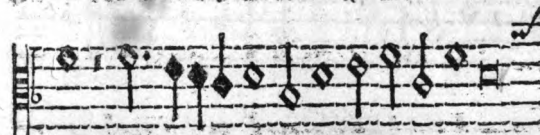
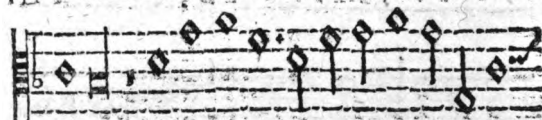
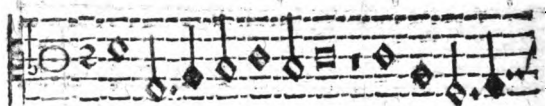


*Signum*



*H* 5

*Signum*



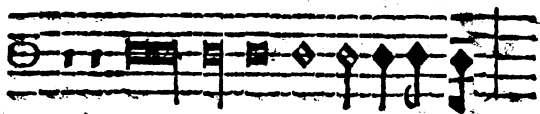
Bassus.

# BASSVS.



*Signum & valor notularum in  
tempore Perfecto.*

12 6 5 1 2 4 8 16



**Tactibus maioribus, quia Signum  
est essentiale.**

**Sola**

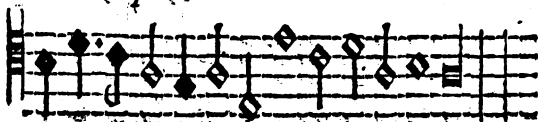
Sola brevis est perfecta propter circulum, reliquæ notæ omnes sunt imperfectæ propter absentiam eorum signorum, quæ perfectiones ostendunt. Semibrevis valet tactum maiorem, quia signum est essentielle.

## TENOR.

*Isaac,*

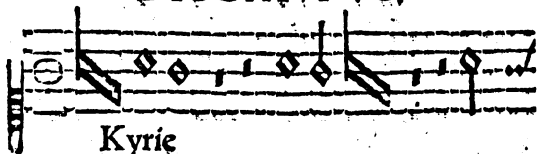


*Kyrie.*



*eleison,*

## DISCANTVS,



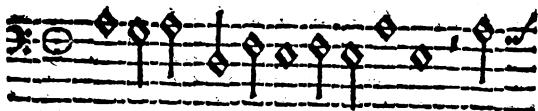
*Kyrie*

*eleison,*

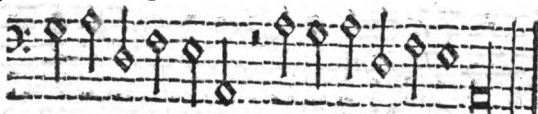


eleison,

BASSVS.

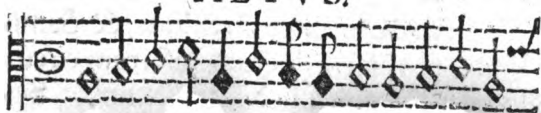


Kyrie

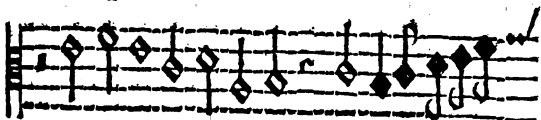


eleison,

ALTVS.



Kyrie

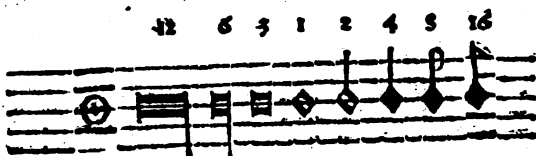


eleison,



eleison.

Signum & valor notularum in  
prolatione perfecta cum tempore perfe-  
cto.



Tactibus Proportionatis, quando  
omnibus vocibus prolatio perfecta præ-  
fixa est.

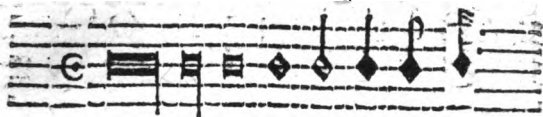
Brevis propter circulum, & Semi-  
brevis propter Punctum insertum circu-  
lo ternaria dimensione censentur, Semi-  
brevis valet tactum proportionatum,  
quando omnes voces prolationem præfi-  
xam habent, Vel quando per Canonem,  
vt in sequenti Exemplo, notatur Propor-  
tionatus tactus.

Signum



**Signum & valor notularum in  
prolatione Perfecta, cum tem-  
pore Imperfecto:**

8 4 2 1 3 6 12 24



**Tactibus Proportionatis, cum sin-  
gulae voces referunt prolationem perfec-  
tam:**

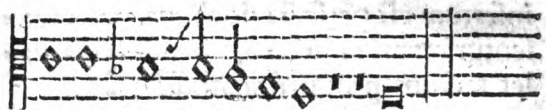
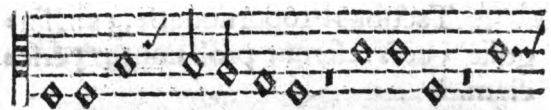
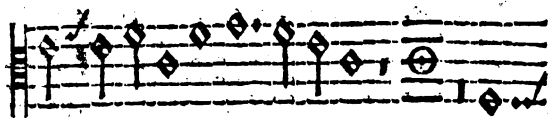
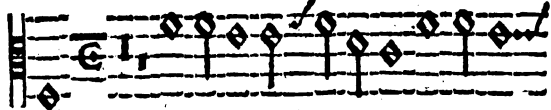
**Sola Semibrevis propter punctum  
insertum est perfecta. Reliquae notae cens-  
entur binario numero. Semibrevis va-  
let tactum proportionatum.**

**TENOR.**

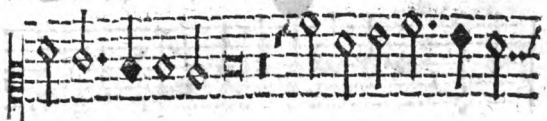
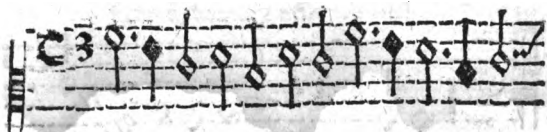
*Gaudet cum gaudentibus.*



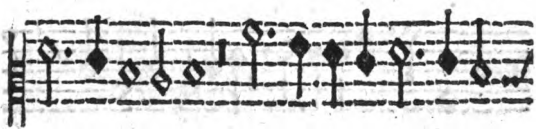
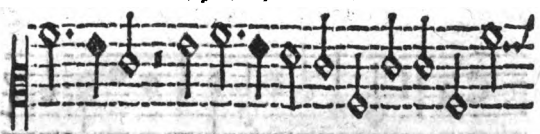
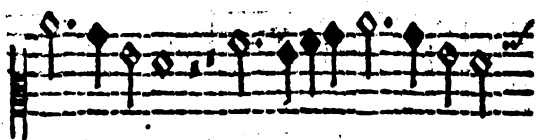
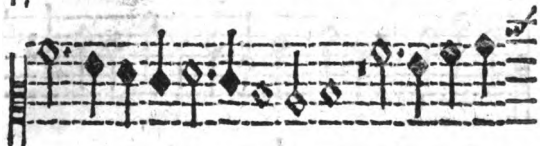
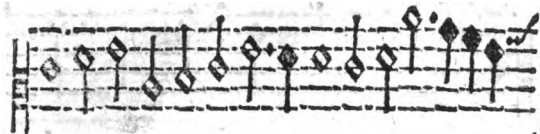
**DISCAN.**



**DISCANTVS.**

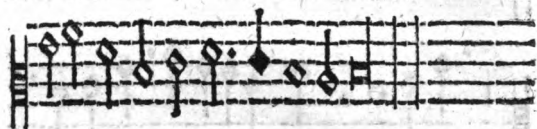
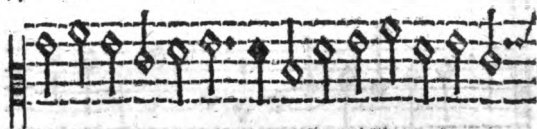


**BASSVS.**

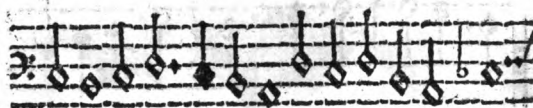
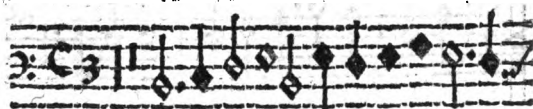


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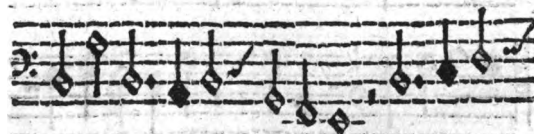
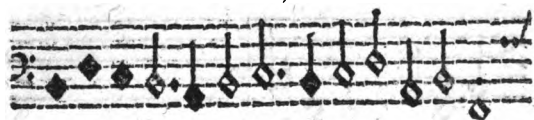
BAS



**BASSVS.**



**ALTVS.**



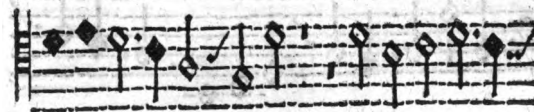
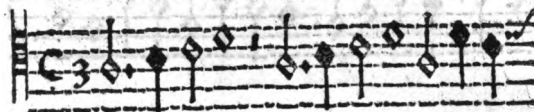
100

I a

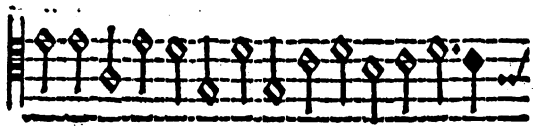
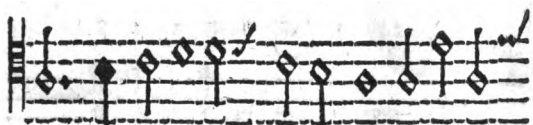
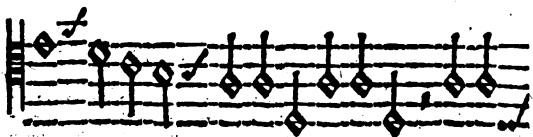
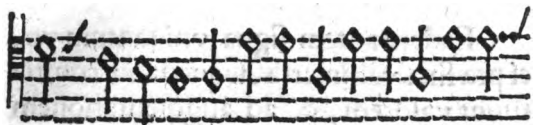
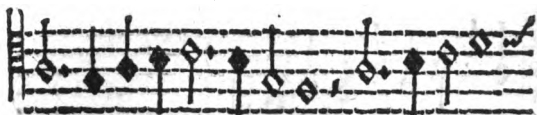
Alus



ALTVS.

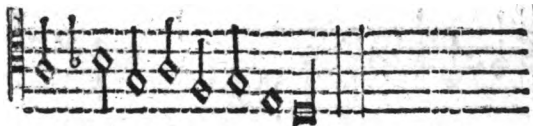


Eadem

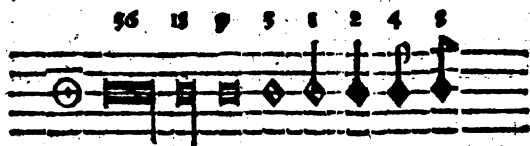


I 3

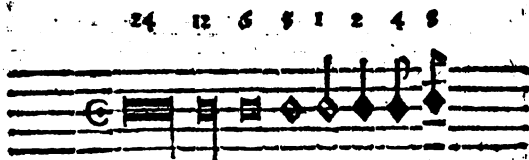
Eadem



Eadem autem signa vni tantum vo-  
ci præfixa vel inserta, sequentem consti-  
tuunt valorem, & ad augmentationem  
pertinent.



Tactibus maioribus quia signum  
non est diminutum.



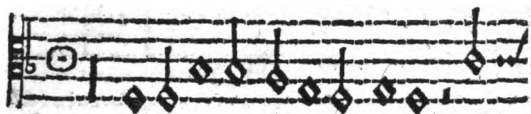
Tactibus maioribus.

**Exem.**

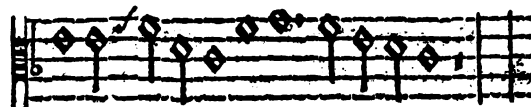
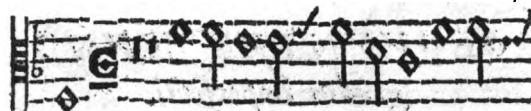


*Exemplum ex Missa Iosquini*

**L'homme arme.**



## Sanctus



*Resolutio.*



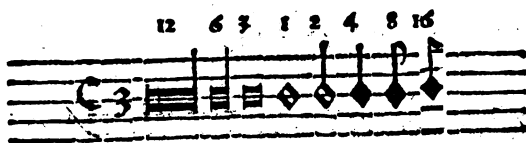
14

SE



# **SEQVNTVR NVNC** *gradus Imperfecti.*

Signum & valor notularum in modo maiori Imperfecto.



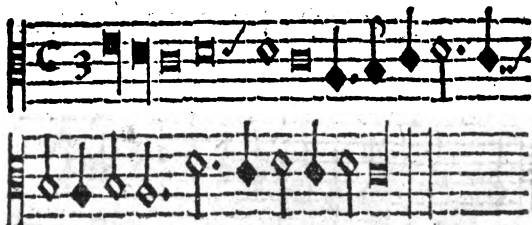
Tactibus maioribus,

Sola

Sola Brevis perfecta est, propter ternarium numerum additum semicirculo. Reliquæ notæ omnes cum nullis perfectionibus notentur, imperfectæ sunt.

## EXEMPLVM.

### TENOR.



### DISCANTVS.



I 5

Altus.

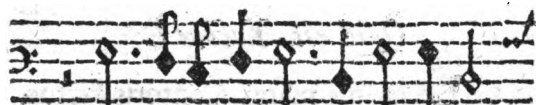
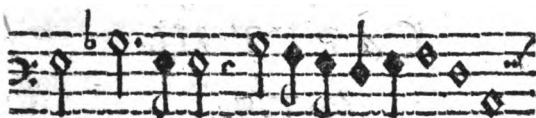
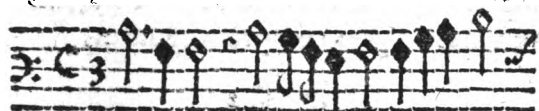


# ALTVS.



Bassus.

# BASSVS.



Modus

Modus minor Imperfectus, tempus imperfectum & prolatio imperfecta, sub his vſitatis ſignis comprehenduntur.

♩ C 2

### C A P V T III.

#### De Taċtu.

##### *Quid eſt Taċtus?*

Eſt motus manu Cantoris factus, in Cantu menſuram æqualiter dirigens.

##### *Quotuplex eſt Taċtus?*

Eſſi veterum Cantiones ad vnum tantum Taċtum, quem nos maiorem vocamus, referuntur, tamen recentiores triplicem Taċtum conſtituerunt, videlicet Maiorem, Minorem & Proportionatum.

##### *Quid eſt maior Taċtus?*

Qui in his ſignis O C duas Minimas

mas continet, vel in his  $\Phi\Phi$  duas Semis  
breues, Alteram depreſſione, alteram ele  
uatione.

*Quando vtimur maiori Tactu?*

In ſignis eſſentialibus integris &  
non diminutis, vel diuerſis ſignis in vna  
Cantilena coincidentibus,

*Quid eſt Tactus minor?*

Qui in his ſignis  $\Phi\Phi$  C 2 O 2 duas  
Minimas continet, alteram depreſſione,  
alteram eleuatione. Nam maior & minor  
Tactus diuiduntur in duas æquales par  
tes.

*Vbi vtimur minori Tactu?*

In ſignis diminutis, quæ cum hodie  
ſint vſitatiffima, inde fit, vt hic Tactus in  
crebriori ſit vſu quam reliqui.

*Quid eſt Tactus Proportio  
natus?*

Qui

Qui tres Semibreves vel tres Minimas continet, duas depressione tertiam elevatione, Nam hic Tactus non in duas sed tres æquales partes diuiditur,

*Quis vsus est huius Tactus?*

In tripla Proportionē & Prolatione Perfecta, ac in Hemiolis quando eadem signa in singulis vocibus, simul coincidunt.

O 3 C 3 O O O O

### CAPVT IIII.

*De Punctis.*

*Quid est Punctum?*

Est minimum quoddam signum, quod notulis accidentaliter præponitur,  
post



postponitur, vel interponitur, ut eas  
vel perficiat, diuidat, alteret, vel dimidia  
parte valoris augeat.

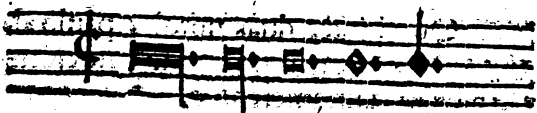
*Quotuplex est Pun-  
ctum?*

Quadruplex, Additionis, Altera-  
tionis, Diuisionis & Perfectionis.

Additionis Punctum habet locum  
in imperfectis Gradibus, reliqua tria in  
perfectis vsurpantur.

*Quid est punctum Additio-  
nis?*

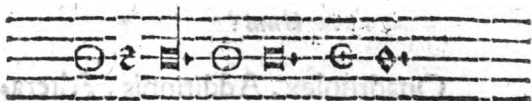
Quando notula a tergo asseribitur,  
eandem dimidio valore auget,



*Quid*

## *Quid est punctum Perfectionis?*

Quod notulam, cui adhæret, ab imperfectione defendit.



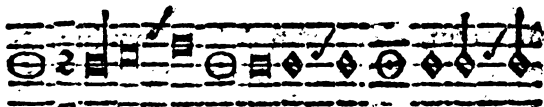
## *Quid est punctum Alterationis?*

Quod supra propinquam notulam collocatur, cui duplicem valorem tribui significat ratione Alterationis. Ab exercitatis sæpè omittitur, à pueris discendi causa ascribitur.

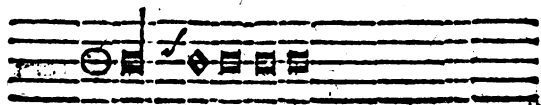
## *Quid est punctum Divisionis?*

Quod inter duas notulas paulo altius collocatur, quas ita dirimit, ne eidem perfectioni annumerentur.

Transpor.



Transportationis punctum etiam vocatur, quando significat propinquam figuram ad tertiam vel quartam notulam transferendam esse.



## CAPUT V.

### De Augmentatione.

*Quid est Augmentatio?*

Est incrementum notularum ex ceteris Signis aut Canonibus ultra communem & essentialem ipsarum valorem accedens.

*Quid vocas essentialem  
valorem?*

Quando Semibrevis valet Tacum

398

K

mas

maiolem. Vbiunq; igitur Semibreuis  
plus vel minus valet, ibi vel augmentatio,  
vel diminutio accessit.

*Monstra valorem Semibreuis  
in vsitatoribus signis ?*

## I. REGVLA.

Semibreuis valet Tactum maiorem  
in signis essentialibus. O C

## II.

Eadem valet Tactum minorem, in  
signis diminutis.  $\Phi$   $\Phi$

## III.

In his signis augmentationis O C  
Semibreuis valet tres Tactus maiores, ac-  
cedente autem diminutione,  $\Phi$   $\Phi$  tres  
Tactus minores.

## III.

In Prolatione perfecta vbi hac si-  
gna

gna  $\odot$   $\odot$   $\odot$   $\odot$  singulis vocibus prae-  
figuntur, Semibrevis valet tactum pro-  
portionatum.

Tyrones diligenter obseruent Semibrevis valorem, quo constituto, ex per-  
fectionis & imperfectionis ratione, omni-  
um reliquarum figurarum valorem, iuxta  
gradus Musicales facile constituent.

### *Quot modis fit Augmentatio?*

*Tribus.*

*maiora*  
Primo per Prolationem perfectam, *in una*  
*fiat de his*  $\odot$   $\odot$  *quinta*

Secundo per Proportiones minoris *quarta*  
inæqualitatis.  $\frac{1}{2}$   $\frac{1}{3}$  *tertia*

Tertio per Canones ascriptos, vt  
Brevis sit Maxima, &c. *quinta*

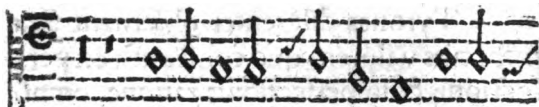
Quarto, nonnunquam ex paucita-  
te notularum in aliqua voce augmentatio  
subsumitur sine signis externis, quod  
idem est, ac si augmentationis signa essent  
ascripta.

Valorem Notarum in augmentatio-  
ne supra constituimus.

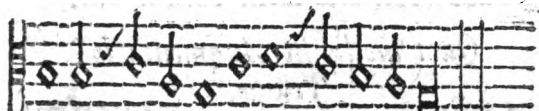
K 2

Exem.

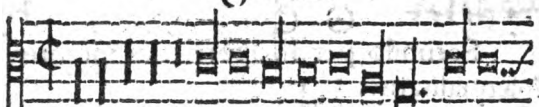
*Exemplum Iosquini.*  
**TENOR.**



**Christe**



*Resolutio.*

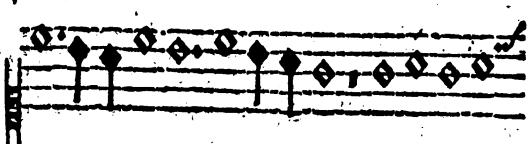
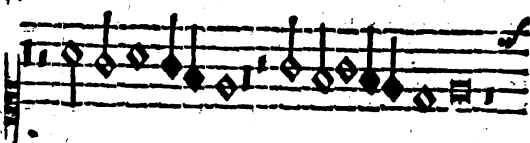
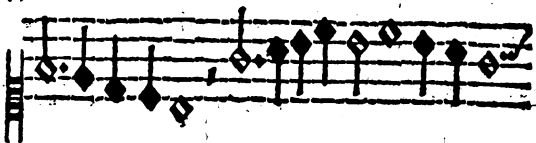
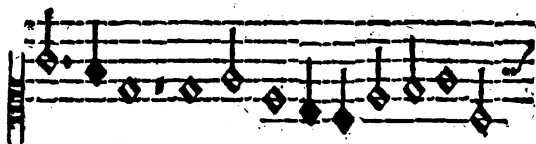


**DISCANTVS.**



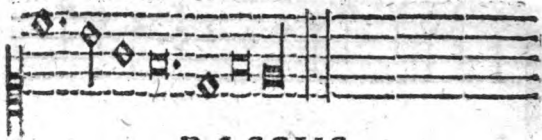
**Christe**

**eleison.**

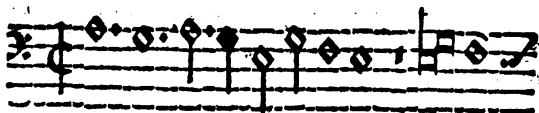


K. 3

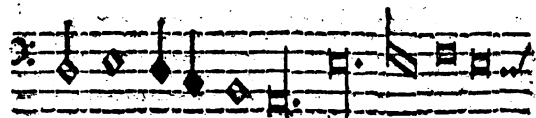
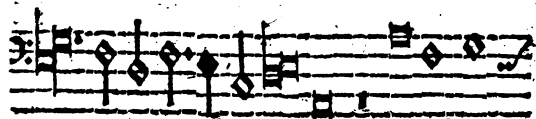
Bassus.



BASSVS



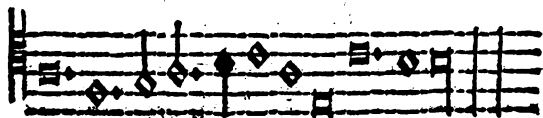
Christe



Altus.







## CAPVT VI.

### De Diminutio-

ne,

### *Quid est Diminutio?*

Est certi valoris ab ipsis figuris ab-  
stractio.

### *Quot modis fit Diminutio?*

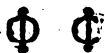
Quatuor modis.

Primo per binarium numerum Círc-  
culo aut Semicirculo adiectum.

O 2 C 2

Secun-

Secundo per virgulam, ductam per Circulum vel Semicirculum.



Tertio per inuersionem Semicircu-

li.



Has tres Diminutionis species scribit Franchinus competere non ipsis figuris sed temporali mensuræ. Nam in talibus signis ait mensuram, non numerum. notularum minus. Inde tales Diminutiones Semeditates appellantur.

Quarto fit Diminutio per Proportiones maioris inæqualitatis, vt 2 3

Nonnunquam occurrit duplex Diminutio, quæ Diminutionis Diminutio vocatur, videlicet, quando per inuersum Semicirculū virgula ducitur  $\text{D}$  vel quando binarius numerus additur Semicirculo antea per virgulam Diminuto.  $\text{C}$  2

Subijciam collationem essentialium

K 5

& di

& diminutorum signorum, ex quâ pueri  
discrimen valoris cognoscent.

*Collatio signi essentialis ad  
Diminutum.*

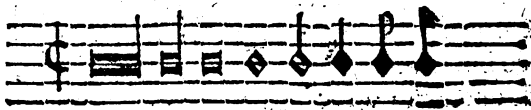
Valet in  
 hoc signo  
 integro.

Tacibus maioribus.

Tacibus minoribus.

Collatio Diminutionis ad Diminutionem Diminutionis.

## Diminutio.

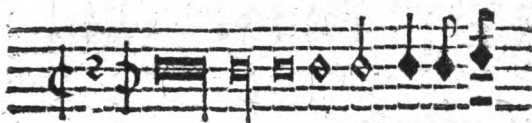


**Tactibus minoribus.**

# Dimi

# Diminatio Diminutionis.

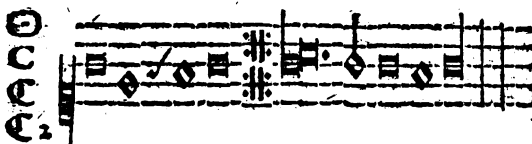
4 2 1 2 4 3 16 32



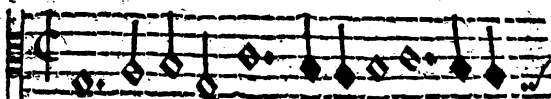
Tactibus minoribus.

EXEMPLVM.

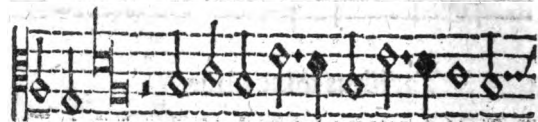
DISCANTVS.



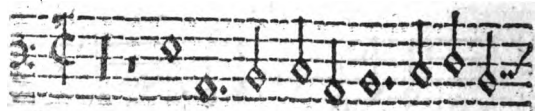
TENOR.



Bassus.



**BASSVS.**



**CAPVT**



## CAPVT VII.

### *De Imperfectione.*

*Quid vocant Musici Imperfectionem?*

Quando tertia pars valoris notulae perfectae, aut quando minor aliqua pars valoris, propter aliquas causas, notulae perfectae detrahatur.

*Quotuplex est Imperfectio?*

**Duplex**

Duplex { Totalis &  
Partialis.

*Quid est Totalis ?*

Quando propinqua figura tertiam partem valoris aufert.

*Quid est Partialis ?*

Quando aliqua tantum pars valoris à remota figura detrahitur.

*Quid vocas propinquam & remotam Figuram ?*

Notulas vel Pausas , quarum tres perfectionem constituunt. Propinquæ dicuntur , quod propinquum locum prope perfectas figuras obtinent.

*Quid vocas remotam Figuram ?*

Notulas vel Pausas sequentes propinquam figuram.

Est



Est igitur in Modo maiori perfecto  
Maxima perfecta figura, Longa propin-  
qua, Brevis remota, reliquæ sunt remo-  
tiores & remotissimæ.

In Modo minori perfecto, Longa  
est perfecta, Brevis propinqua, reliquæ re-  
motiores & remotissimæ.

In tempore perfecto Brevis est per-  
fecta, Semibrevis propinqua, reliquæ re-  
motæ & remotissimæ.

In Prolatione perfecta, Semibrevis  
est perfecta, Minima propinqua, reliquæ  
sunt remotæ vel remotissimæ figuræ.

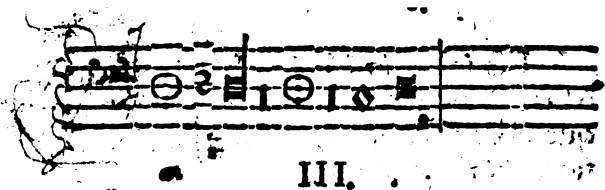
*Dic regulas de Imperfe-*  
*ctione.*

Quatuor tantum Notulæ imperfi-  
ci possunt, Maxima, Longa, Brevis, &  
Semibrevis.

II.

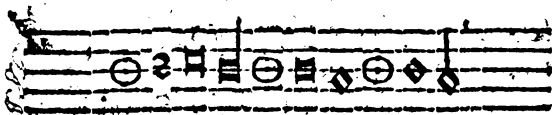
Pausæ imperficiunt, sed nunquam  
imperficiuntur.

III. Ab



III.

Ab antecedentibus & sequentibus,  
vel propinquis, vel remotis figuris notula  
la imperfectiuntur.



IIII.

Tantum valoris figura aufert imper-  
fectione quantum ipsa continet.

V.

Perfecta nota inter propinquas vel  
remotas figuras collocata nullo puncto  
Diuisionis interueniente, à præcedente  
imperficitur.



VI, Dux

# VI.

Duæ partiales imperfectiões in eandem notulam possunt cadere.



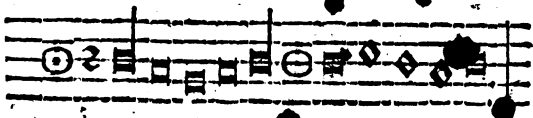
# VII.

Duæ propinquæ figuræ nullo puncto eas dirimente non imperficiunt, quia per alterationem ipsæ inter se ternariam dimensionem constituunt.



# VIII.

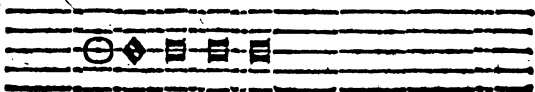
Tres propinquæ figuræ, cum inter se perfectionem compleant, non imperficiunt nisi puncto dirimantur.



# IX. Im

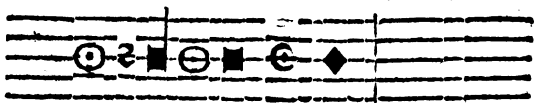
# IX.

Imperfectio transfertur ad ultimam, quando tres vel quatuor maiores figuras coniunctas propinqua antecedit.

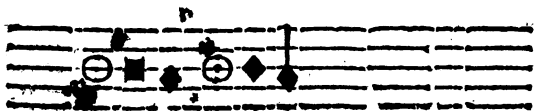


# X.

1. Color imperficit notam, si tota est colorata, totaliter imperficitur, si dimidia pars tantum coloratur, partialiter imperficitur.



2. Color coniungit maiorem notulam, cum minori in perfectis gradibus,



3. In

3. In Imperfectis gradibus, color quartam partem valoris aufert.

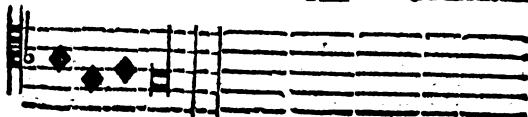
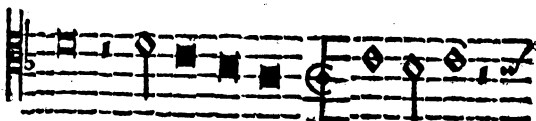
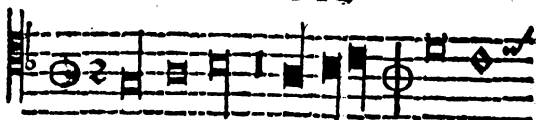


4. Colorata notula, vt supra dictum est, signa externa etiam exhibent.

5. Hemiolam constituunt denigratae notulae, qua de re infra dicetur.

## EXEMPLVM.

### TENOR.



L. 3

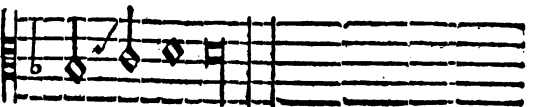
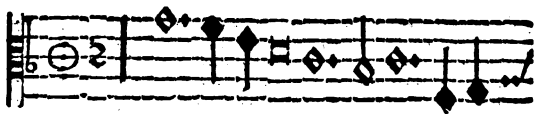
Discant.

# DISCANTVS.



ALTVS,

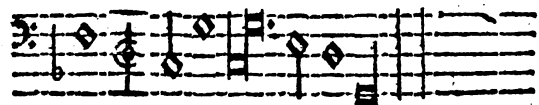
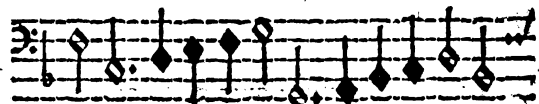
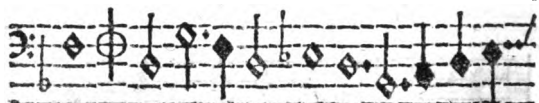
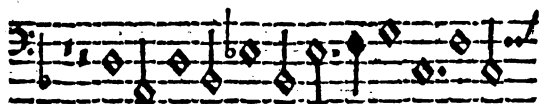
# ALTUS.



L 3

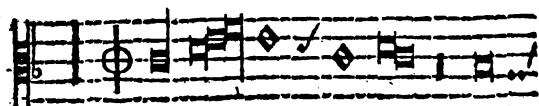
Bassus.

# BASSVS.



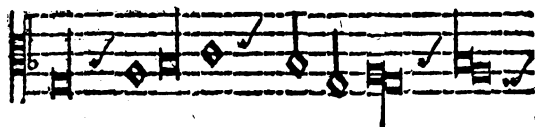
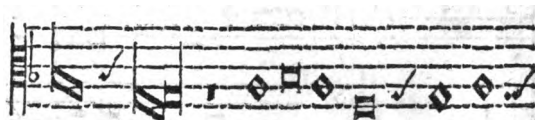
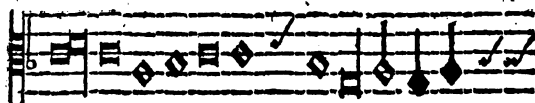
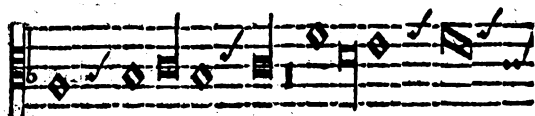
*Martinus Agricola.*

## TENOR.



Refo

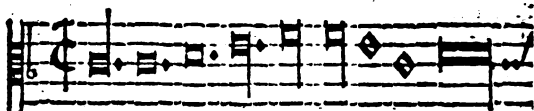




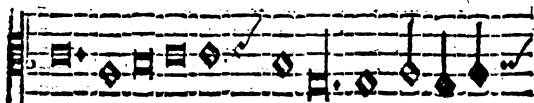
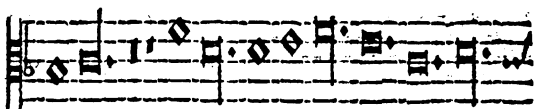
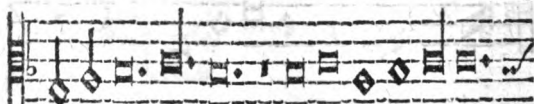
L 4

Refo.

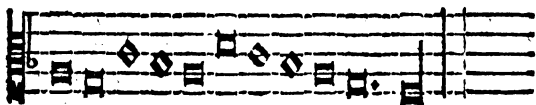
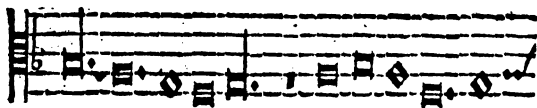
# *Resolutio Tenoris.*



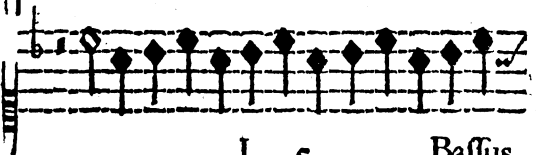
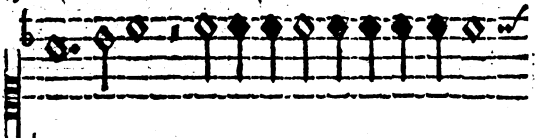
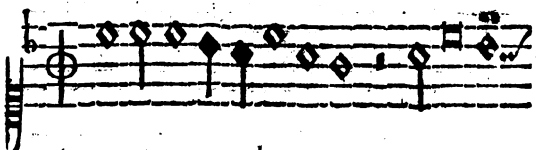
**Pausa modalis ante signum colloca-  
ta nullum silentium ; sed Modum mino-  
rem perfectum ostendit ; vt supra indica-  
tum est.**



**Discans**

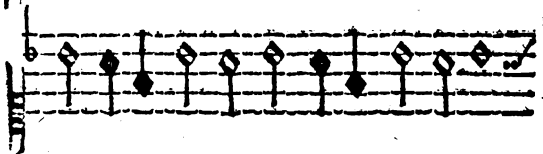
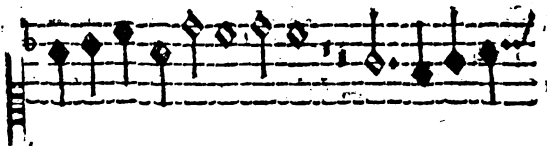


DISCANTVS.



L 5

Bassus.



**BASSVS.**



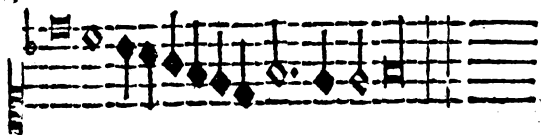
*Bassus.*



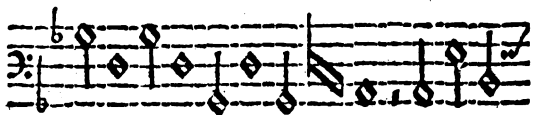
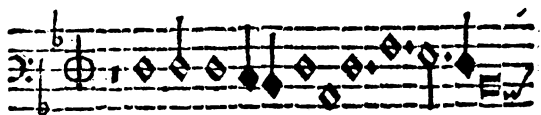
*Bassus.*



*Bassus.*

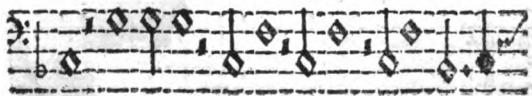
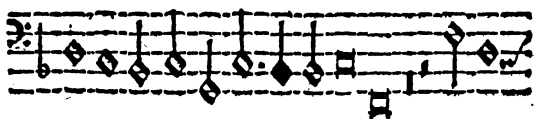
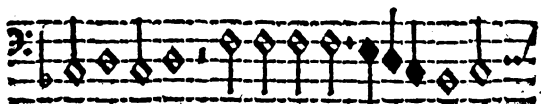
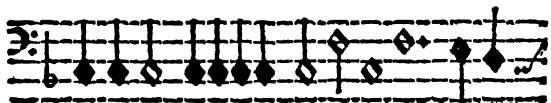


BASSVS.

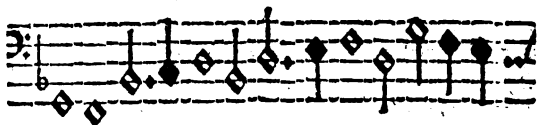
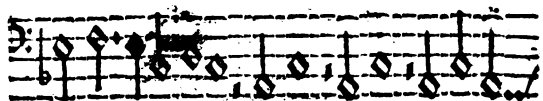
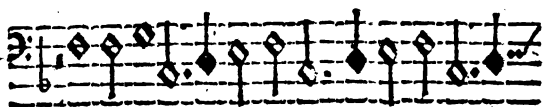


*Altus.*

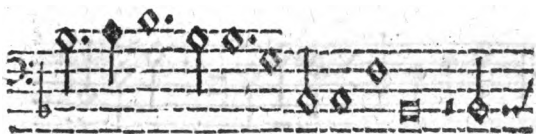
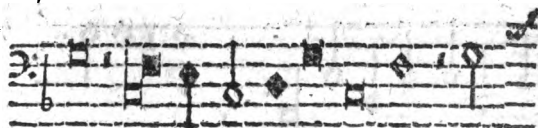




*Altus.*



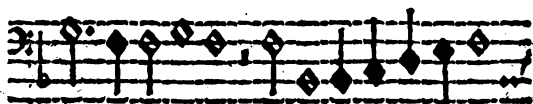
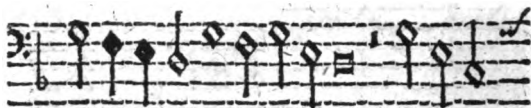
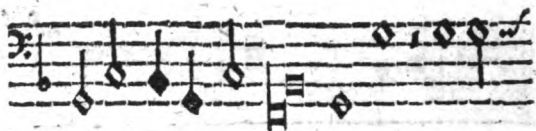
*Altus.*



100

M

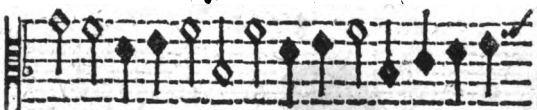
ALTVS.



ALTVS.

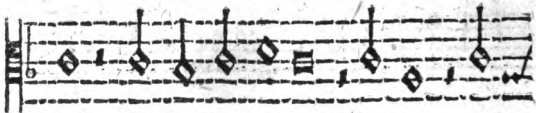
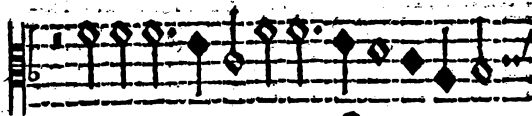
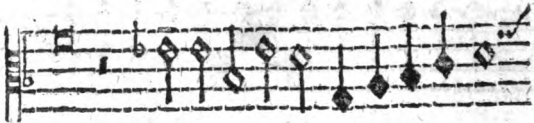


Caput

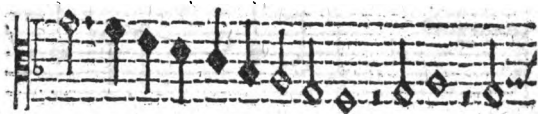
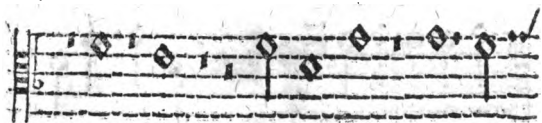
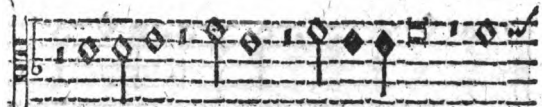


M 2

Caput

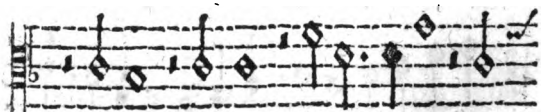
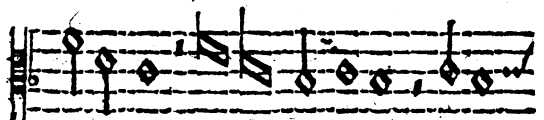
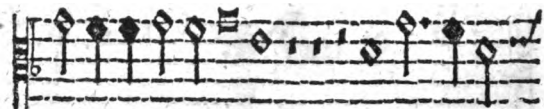
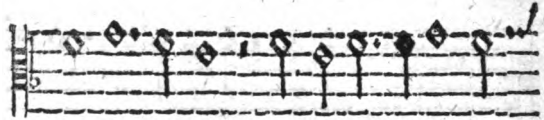


Caput



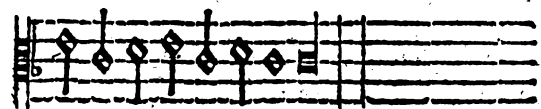
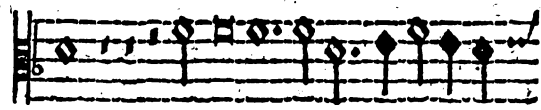
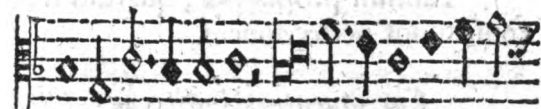
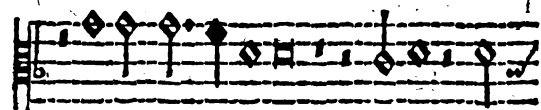
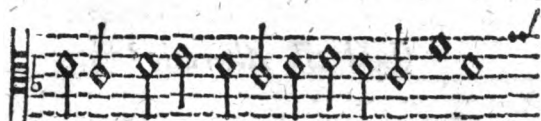
*M* 3

*Caput*



*Caput*





**M 4**

## Caput

# CAPVT VIII.

## De Alteratione.

### *Quid est Alteratio?*

Est proprii valoris secundum notulae formam duplicatio.

### *Quae notulae alterantur?*

Tantum propinquae, quarum tres constituunt perfectionem.

### *Cur inuenta est Alteratio?*

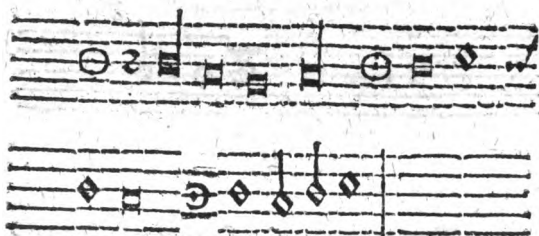
Ad implendam perfectionem, ideoque sicut & imperfectio, tantum vsurpatur in gradibus perfectis.

### *Subijce regulas de Alteratione?*

I.

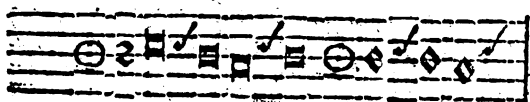
Cum

Cum duæ propinquæ notulæ col-  
locantur inter duas maiores figuras, sine  
puncto diuisionis & sine colore, secunda  
perpetuo alteratur.



II.

Idem fit, cum punctum diuisionis  
duas notulas propinquas ab alijs dirimit.



III.

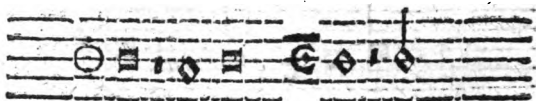
Alteratio sicut & imperfectio non  
cadit in Pausas, sed tantum in notu-  
las.

M 5

Sicut

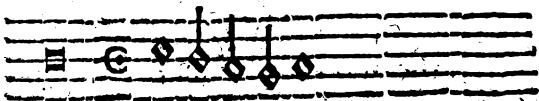
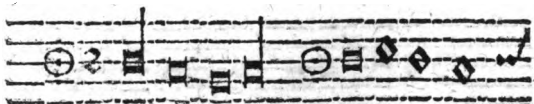
III.

Sicut autem Pausa non imperfectatur, & tamen imperfectit, Ita & Pausa non alteratur sed alterat.



## V.

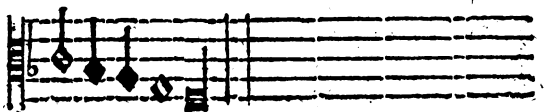
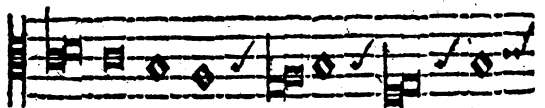
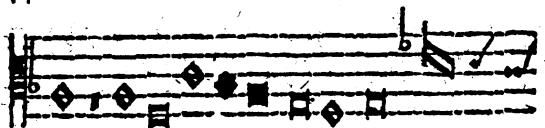
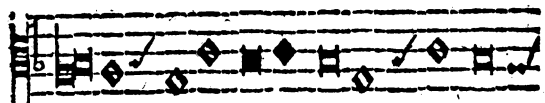
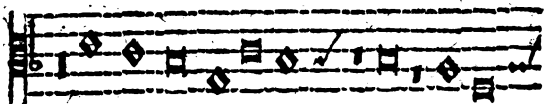
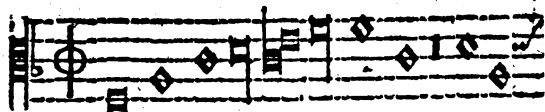
Tres propinquæ figuræ per se con-  
stituunt perfectionem, & non admittunt  
alterationem, nisi punctum Diuisionis vel  
Coloratæ notulæ interijciantur.



## Exem-

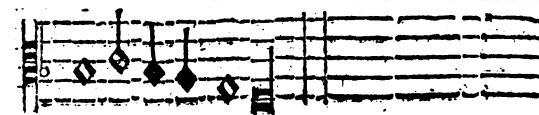
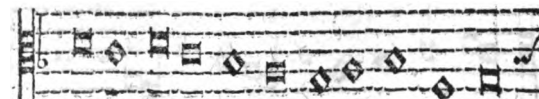
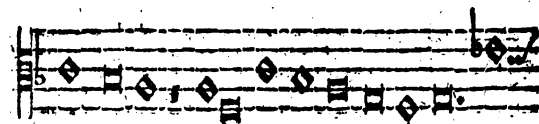
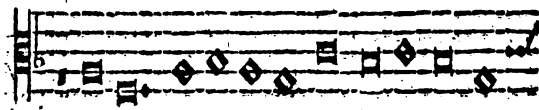
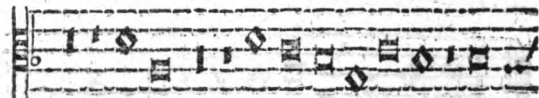
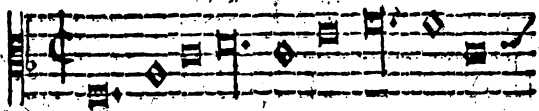
# EXEMPLVM.

## TENOR.



Resolu

# Resolutio.



Caput

# CAPVT VLTIMVM,

## De Proportionibus.

### Quid est Proportio?

Est duarum quantitatum ad inuicem relatio.

### Quotuplex est?

Duplex, Aequalitatis & Inæqualitatis.

### Quid est Proportio Aequalitatis?

Cum duæ æquales quantitates inter se conferuntur, vt tria ad tria, linea tripedalis ad tripedalem.

### Quid est Proportio Inæqualitatis?

Cum duæ Inæquales quantitates  
inter

inter se conferuntur, vt duo ad quatuor,  
linea tripedalis ad bipedalem. De hac  
in Musica agitur.

*Scilicet iniqui  
tatis & pueri*

Quotuplex est Proportio In-  
qualitatis?

Duplex,

Maiores inæqualitatis, & Minores  
inæqualitatis.

Quid est Proportio Maioris  
Inæqualitatis?

*significatio  
dupla  
altera  
significatio*  
Cuius superior inscriptionis nume-  
rus maior est inferiori, vt  $\frac{2}{1}$   $\frac{3}{1}$   $\frac{4}{1}$  habetque  
vim minuendi valorem Notarum.

Quid est Proportio Minoris  
Inæqualitatis?

*significatio  
dupla  
altera  
significatio*  
Cuius superior inscriptionis nume-  
rus minor est inferiori, vt  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$  habetque  
vim augendi valorem Notarum & Pau-  
sarum.

Quot



*Quot sunt species harum Pro-  
portionum vsitatae?*

Etſi multæ ſunt ſpecies, quas Fran-  
chinus additis Exemplis recenset omnes,  
tamen tantum quinque à plerisque Muſicis  
enumerantur, videlicet, ex genere Multi-  
plici, Dupla  $\frac{2}{1}$ , Tripla  $\frac{3}{1}$  & Quadrupla  $\frac{4}{1}$ ,  
& ex genere ſuperparticulari Seſquialte-  
ra  $\frac{3}{2}$  & Seſquitertia  $\frac{4}{2}$

Quibus opponuntur contrariæ Sub-  
dupla  $\frac{1}{2}$ , Subtripla  $\frac{1}{3}$ , Subquadrupla  $\frac{1}{4}$ ,  
Subſeſquialtera  $\frac{2}{3}$ , Subſequitertia  $\frac{2}{4}$

*Quid eſt dupla Proportio?*

Quæ Notulas & Pauſas ſuas dimi-  
dio valore priuat.

*Quomodo cognoſcitur?*

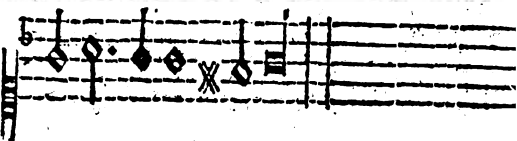
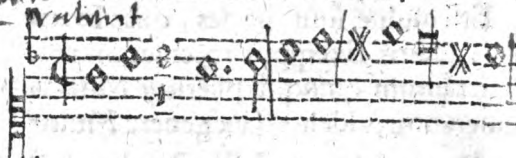
Quando maior numerus minorem  
bis in ſe continet,  $\frac{2}{1}$   $\frac{4}{2}$

EXEM.

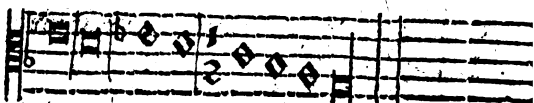
# EXEMPLVM

Quand. vlt. 2. v  
 sanib. nris knie  
 tader. vultant

## DISCANTVS.



## TENOR.



Quid

*Quid est tripla Propo-*  
*tio?*

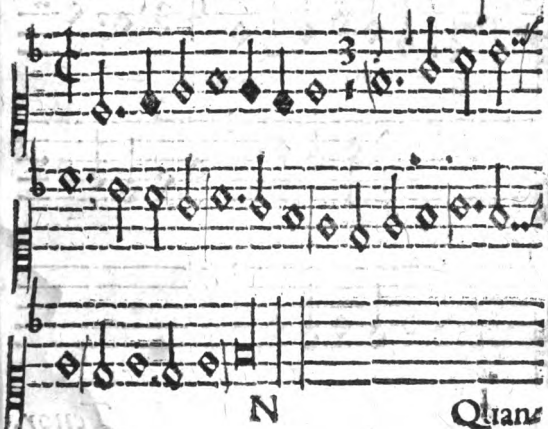
Quæ suis Notulis & Pausis tertiam  
valoris partem adimit, 3 C *Quæ tripla*

*Quomodo deprehenditur?*

Quando maior numerus minorem  
ter in se continet, 3 9  
1 3

EXEMPLVM.

DISCANTVS.



N

Quare

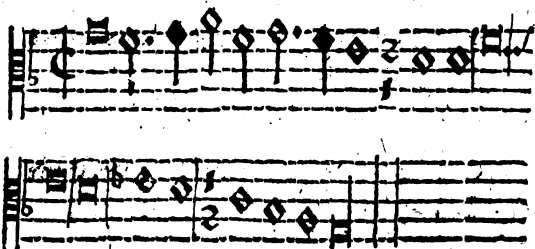
# EXEMPLVM

Quand. vlt. d. r.  
sambraus kriab  
tacke-rahant

## DISCANTVS.



## TENOR.



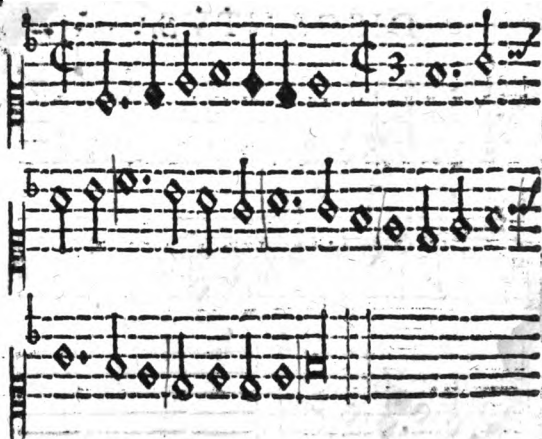
Quid



Quando tripla Proportio in omni-  
bus Cantilenæ partibus simul notatur, vel  
in exordio, vel in medio, ad tactum pro-  
portionatum recentiores Musici eam res-  
ferunt,

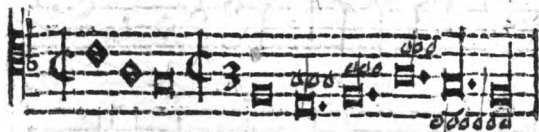
## EXEMPLVM.

### DISCANTVS.



*Tenor.*

# TENOR.



Gloria in excelsis Deo,

*Quid est Quadrupla?*

Quæ Notulis & Pausis quartam va-  
loris partem detrahit. Contrariam vim  
habet Subquadrupla. *Quando vult quadrupla  
vult subquadrupla*

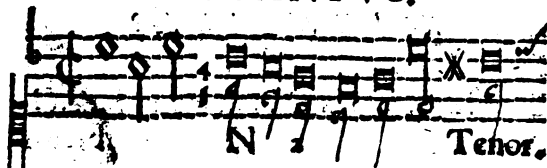
*Vnde cognoscitur?*

Quando maior numerus minorem  
quater præcise complectitur.

$\frac{4}{1} \frac{16}{4}$

EXEMPLVM.

DISCANTVS.



Inter se conferuntur, vt duo ad quatuor,  
linea tripedalis ad bipedalem, De hac  
in Musica agitur.

Quotuplex est Proportio Inae-  
qualitatis?

Duplex.

Maiores inaequalitatis, & Minores  
Inaequalitatis.

Quid est Proportio Maioris  
Inaequalitatis?

Cuius superior inscriptionis nume-  
rus maior est inferiori, vt  $\frac{2}{1}$   $\frac{3}{1}$   $\frac{4}{1}$  habetque  
vim minuendi valorem Notarum.

Quid est Proportio Minoris  
Inaequalitatis?

Cuius superior inscriptionis nume-  
rus minor est inferiori, vt  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$  habetque  
vim augendi valorem Notarum & Pau-  
sarum.

Quot



*Quot sunt species harum Pro-  
portionum vsitatae?*

Etſi multæ ſunt ſpecies, quas Fran-  
chinus additis Exemplis recenset omnes,  
tamen tantum quinque à plerisque Muſicis  
enumerantur, videlicet, ex genere Multi-  
plici, Dupla  $\frac{2}{1}$ , Tripla  $\frac{3}{1}$  & Quadrupla  $\frac{4}{1}$ ,  
& ex genere ſuperparticulari Seſquialte-  
ra  $\frac{3}{2}$  & Seſquitertia  $\frac{4}{2}$

Quibus opponuntur contrariæ Sub-  
dupla  $\frac{1}{2}$ , Subtripla  $\frac{1}{3}$ , Subquadrupla  $\frac{1}{4}$ ,  
Subſeſquialtera  $\frac{2}{3}$ , Subſequitertia  $\frac{2}{4}$

*Quid eſt dupla Proportio?*

Quæ Notulas & Pauſas ſuas dimi-  
dio valore priuat.

*Quomodo cognoſcitur?*

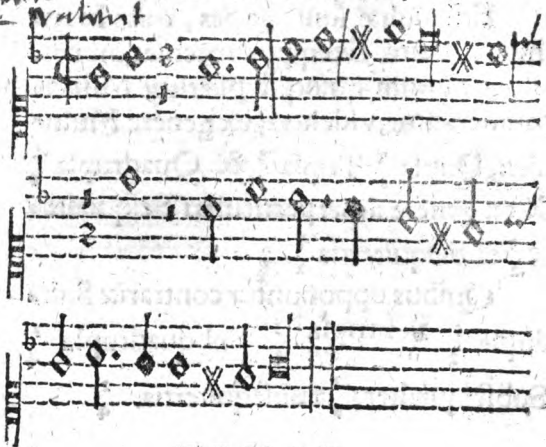
Quando maior numerus minorem  
bis in ſe continet,  $\frac{2}{1}$   $\frac{4}{2}$

EXEM.

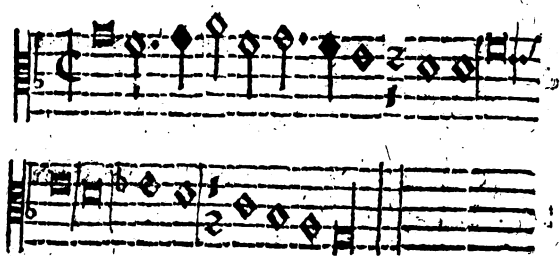
# EXEMPLVM

Quand. l'ist. 2. v  
sambraus kria  
tack- vabunt

## DISCANTVS.



## TENOR.



Quid

*Quid est tripla Propos.*

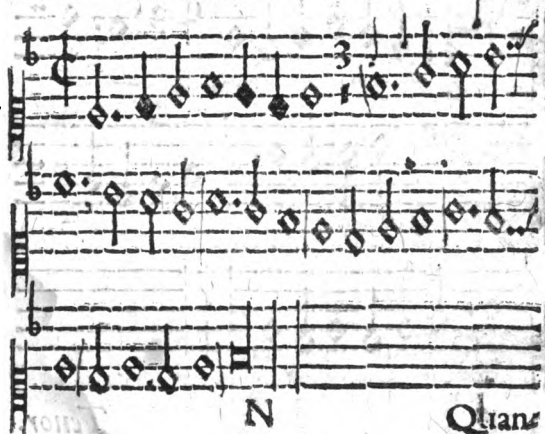
Quæ suis Notulis & Pausis tertiam  
valoris partem adimit.

### *Quomodo deprehenditur?*

Quando maior numerus minorem  
ter in se continet, 3 9  
1 3

EXEMPLVM.

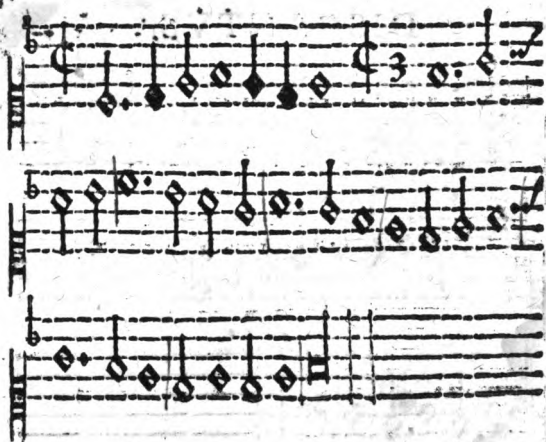
## DISCANTVS.



Quando tripla Proportio in omni-  
bus Cantilenæ partibus simul notatur, vel  
in exordio, vel in medio, ad tactum pro-  
portionatum recentiores Musici eam re-  
ferunt.

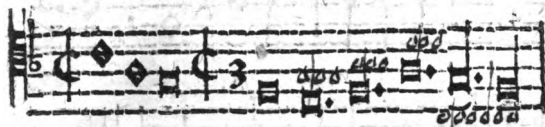
## EXEMPLVM.

### DISCANTVS.



*Tenor.*

# TENOR.



Gloria in excelsis Deo,

*Quid est Quadrupla?*

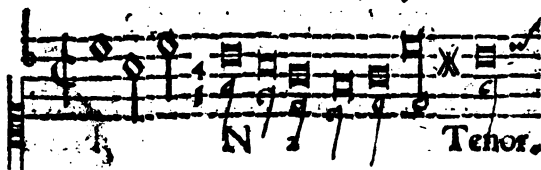
Qua Notulis & Pausis quartam va-  
loris partem detrahit. Contrariam vim  
habet Subquadrupla. *Quando vultis fac brevis  
Vnde tunc est goli hinc*

*Vnde cognoscitur?*

Quando maior numerus minorem  
quater præcise complectitur.  $\frac{4}{1} \frac{16}{4}$

EXEMPLVM.

DISCANTVS.





*Quot sunt species harum Pro-  
portionum vsitatae?*

Et si multae sunt species, quas Fran-  
chinus additis Exemplis recenset omnes,  
tamen tantum quinque à plerisque Musicis  
enumerantur, videlicet, ex genere Multi-  
plici, Dupla  $\frac{2}{1}$ , Tripla  $\frac{3}{1}$  & Quadrupla  $\frac{4}{1}$ ,  
& ex genere superparticulari Sesquialtera  
 $\frac{3}{2}$  & Sesquitertia  $\frac{4}{2}$

Quibus opponuntur contrariae Sub-  
dupla  $\frac{1}{2}$ , Subtripla  $\frac{1}{3}$ , Subquadrupla  $\frac{1}{4}$ ,  
Subsesquialtera  $\frac{2}{3}$ , Subsesquitertia  $\frac{2}{4}$

*Quid est dupla Proportio?*

Quae Notulas & Pausas suas dimi-  
dio valore priuat.

*Quomodo cognoscitur?*

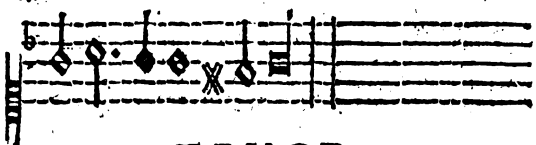
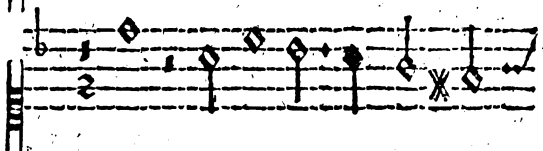
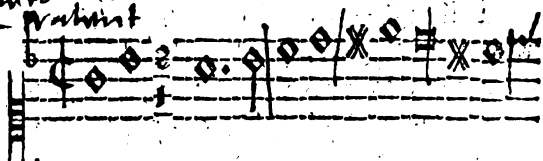
Quando maior numerus minorem  
bis in se continet,  $\frac{2}{1}$   $\frac{4}{2}$

EXEM.

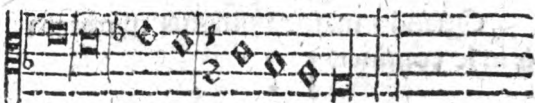
# EXEMPLVM.

Quand. vlt. d. r.  
sannhroto knia  
tache- vabunt

## DISCANTVS.



## TENOR.



Quid



## Quid est tripla Propor-

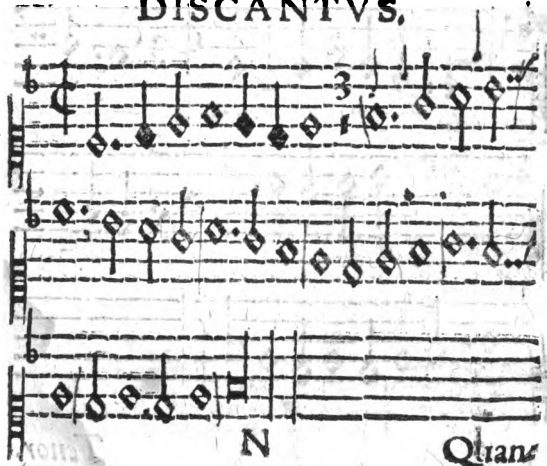
Quæ suis Notulis & Pausis tertiam  
valoris partem adimit. 3

### *Quomodo deprehenditur?*

Quando maior numerus minore  
ter in se continet. 3 9

## EXEMPLVM.

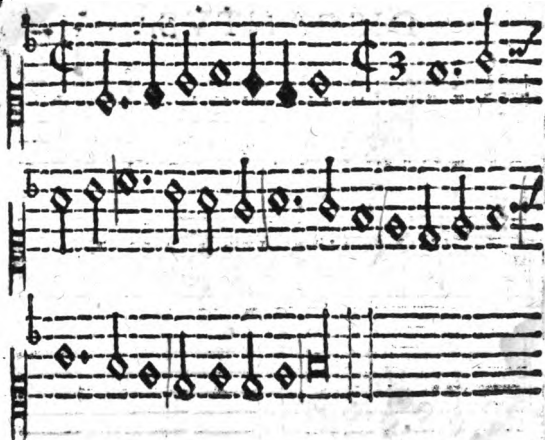
**DISCANTVS.**



Quando tripla Proportio in omni-  
bus Cantilenæ partibus simul notatur, vel  
in exordio, vel in medio, ad tactum pro-  
portionatum recentiores Musici eam re-  
ferunt.

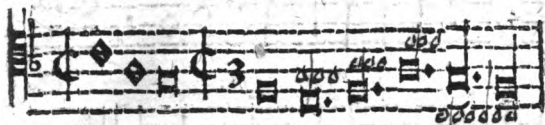
## EXEMPLVM.

### DISCANTVS.



*Tenor.*

# TÊNOR.



Gloria in excelsis Deo,

*Quid est Quadrupla?*

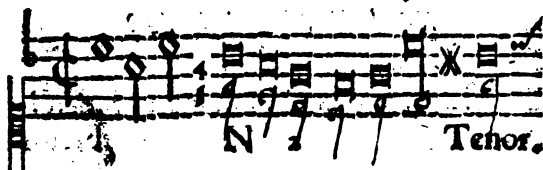
Quæ Notulis & Pausis quartam va-  
loris partem detrahit. Contrariam vim  
habet Subquadrupla. *Quando videtur quod  
vnde tunc gott.*

*Vnde cognoscitur?*

Quando maior numerus minorem  
quater præcise complectitur.  $\frac{4}{1} \frac{16}{4}$

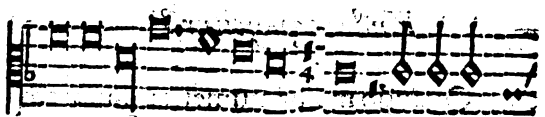
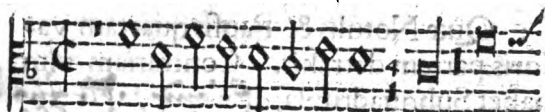
EXEMPLVM.

DISCANTVS.





TENOR.



*Quid est Sesquialtera?*

In qua tres Minimæ, aut Semibrevis

brevis & Minima vni Tactui accommo-  
dantur. 3 6

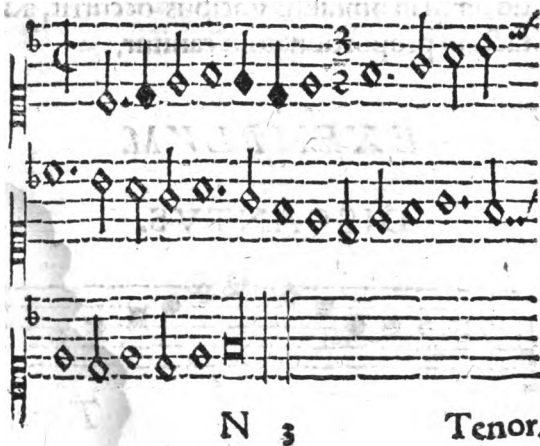
**2 4**

## Quomodo cognoscitur?

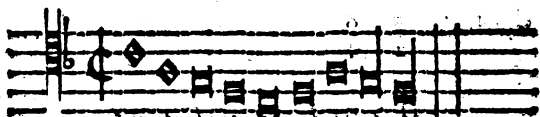
Quando maior numerus minorē  
semel, & insuper dimidiamplius partem  
continet,

## EXEMPLVM.

DISCANTVS.



## TENOR.

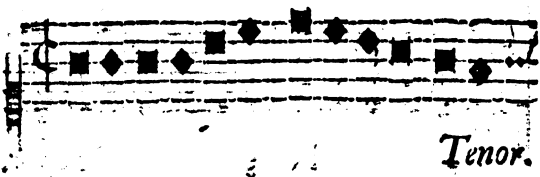


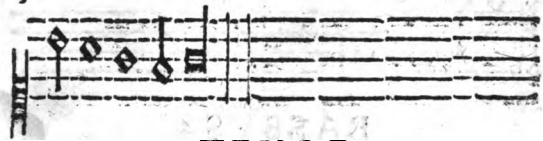
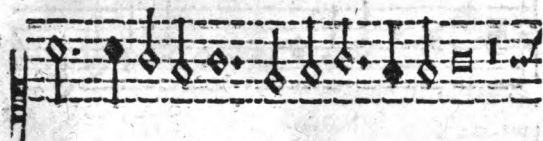
Hoc exemplum Cochlarum ex Musica Glareani appositum, ut pueris monstraremus discrimen inter Triplam & Sesquialteram,

Ad Sesquialteram Proportionem etiam Hemiola referatur, quæ quando in una voce notatur ut Sesquialtera, quando simul in omnibus vocibus occurrit, ad tactum proportionatum canitur,

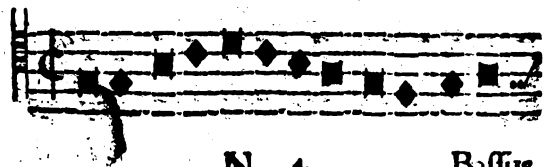
## EXEMPLVM.

### DISCANTVS.



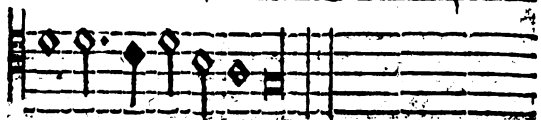
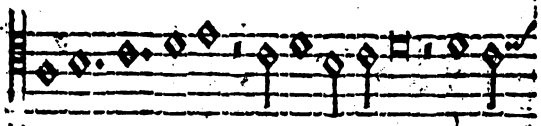
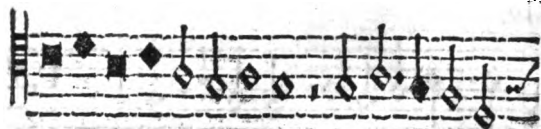
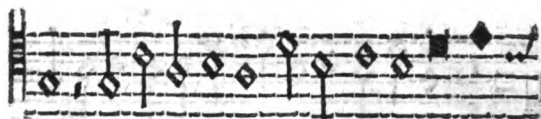


TENOR.

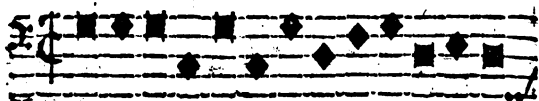


N 4

Bassus.

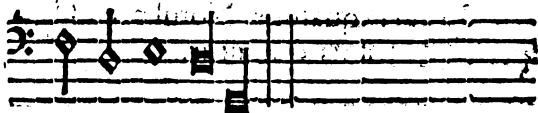
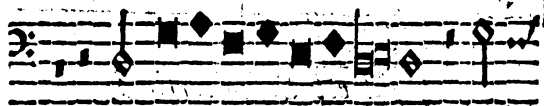
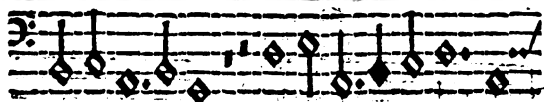
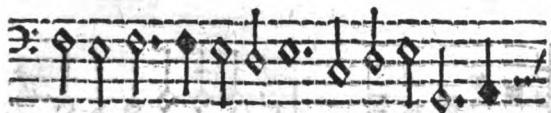


BASSVS.

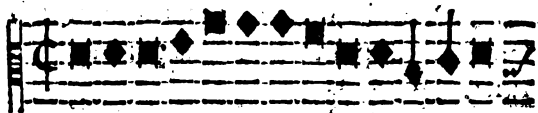


Altus.



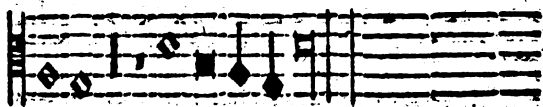
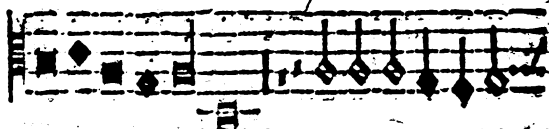
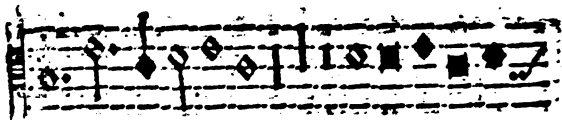


ALTVS.



N 5

*Quid*



*Quid est Sesquitertia ?*

In qua quatuor Notulae eiusdem  
speciei, pro tribus canuntur.

*Quomodo cognoscitur ?*

Quando maior numerus minorem  
semel & insuper tertiam eius partem con-  
tinet.

4	5	12
3	4	2

*Exem.*

# EXEMPLVM

## DISCANTVS.



## TENOR.



## REGV.

# REGULÆ DE PRO- portionibus.

## I.

Proportioncs omnes contrariis Pro-  
portionibus, vel signorum interpolatione  
solluntur.

## II.

Tam ad Pausas quam ad Notulas  
Proportioncs referuntur.

## III.

Alterationes & Imperfectiones in  
gradibus Perfectis vim suam retinent.

**F I N I S.**

MAGDEBURGI

*In Officina Typographica  
V Volfgangi Kirchneri.*

A N N O

1575.



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LIBRARY  
CHICAGO, ILL.

1954

THE UNIVERSITY OF CHICAGO  
LIBRARY  
CHICAGO, ILL.

Et igitur potuisti linguas dulces Musas  
 Martiaque castra Zabelle impendens sag.  
 Et Tibi iam de cognoscere artis tanti belli.  
 Et quo modo soleant frangit a gen.  
 Scilicet perconari a tantis armis  
 Conscias pati vulnere scribitur.  
 Et toties subtra vitæ manifesta periculis.  
 Tum ara castra sonant Arifors i. Tity.  
 Quam bene olim in quatuor an. natus scania  
 Tumidus aut oppidum fopis cinota fuit.  
 Nec a hœrea maritima tangueret Volentes glau.  
 Sed ensis Chæsta gerent partes suas.  
 Tunc tibi magna pavens Germania etans novum  
 Nostrum libertas fuit sanguinis parva.  
 23

Es pinto l'origen q' es el chyl l'abito, et tunc  
 q' se oye, et l'igie q' es el pinto q' es el cadavre.

[illegible]

de iudicis introductio in hunc librum  
designat p<sup>r</sup>incipia et finem instrumenti. ut n.  
fuit in hoc libro p<sup>r</sup>incipia.

Sande Regis & Reginae memoriae pax in  
dicat in hunc: Rex & Celi & pax in hunc.

3 fit sta i. apcl. p. signatificatio et h  
galatios uatit et d. andrad populū, illu gna  
xio q. and, fit p. uatit et h uatit  
populo. et h p. uatit et h p. uatit  
dand p. uatit et h p. uatit et h p. uatit  
uatio hie - uatit - uatit









